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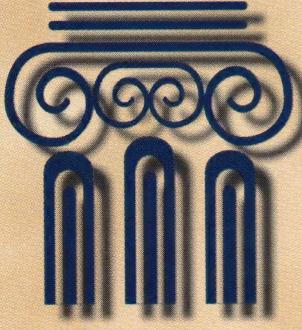
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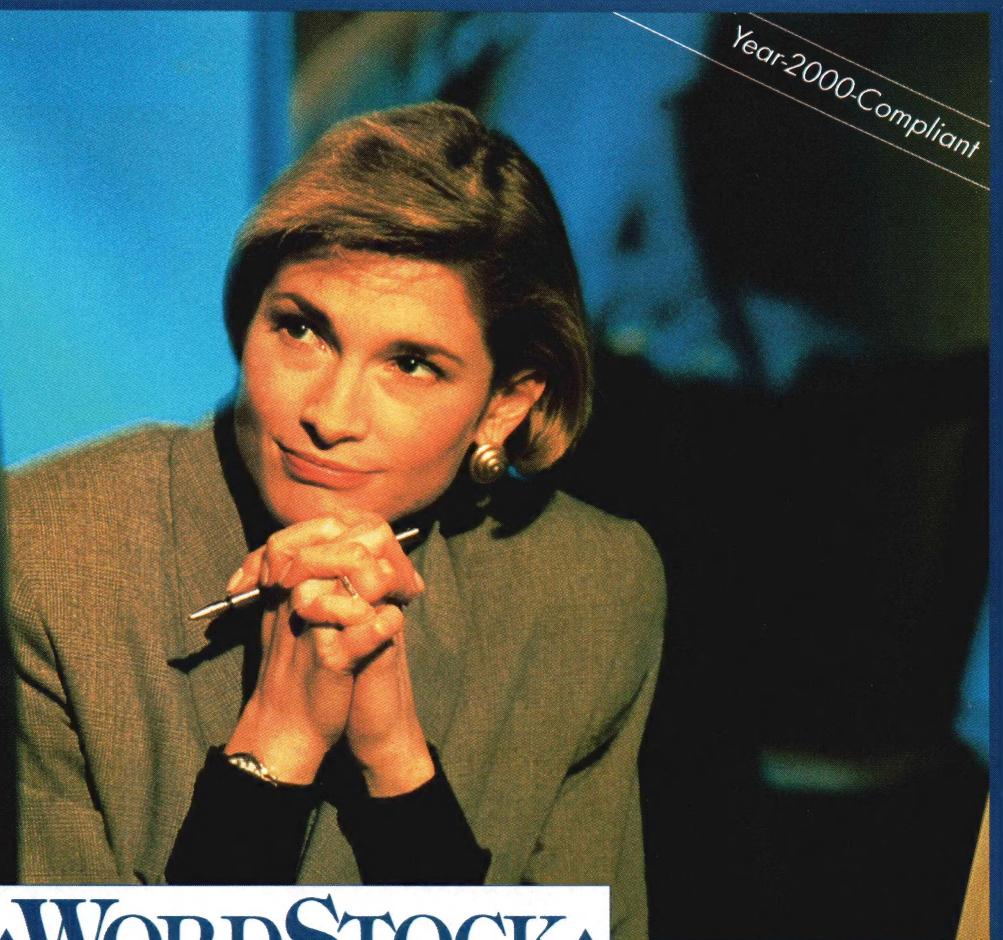
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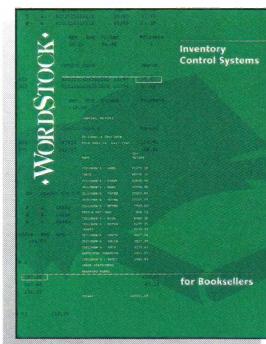
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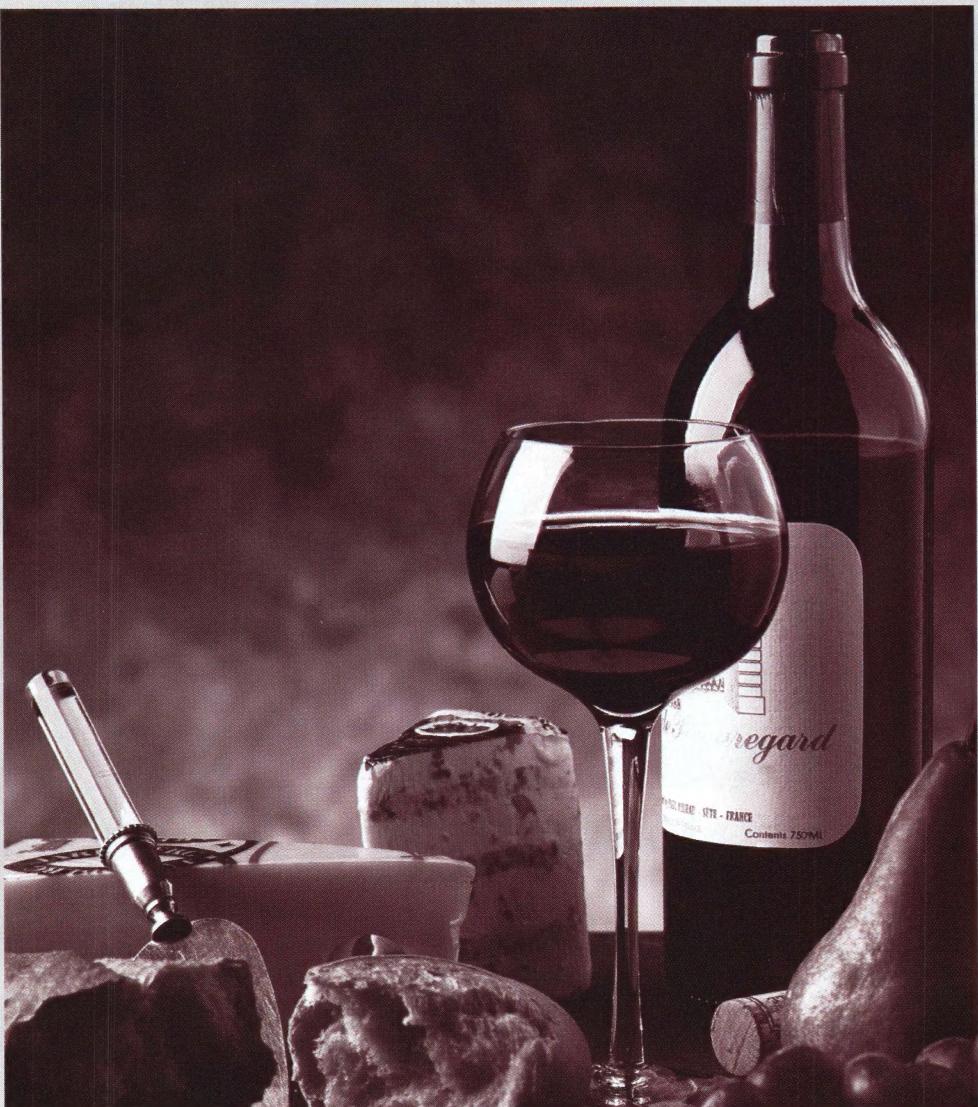
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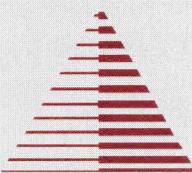
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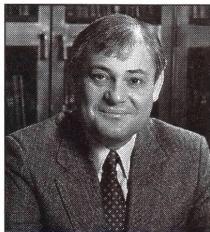
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# "Houston's living memorial to Holocaust victims is now a poignant reality. Thanks, Maltbie, for your craftsmanship and skill in making it happen."

*Dr. Abraham J. Peck, Executive Director, Holocaust Museum Houston*



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Established as both an educational center and a memorial, the 18,000 square foot Holocaust Museum Houston opened its doors last year—a living testimonial to those who perished in the Holocaust, a place of honor to those who survived and a source for education for now and future generations.

Holocaust Museum Houston's primary purpose is serving as a vast educational resource for the Southwest region's

secondary schools. Unique in its presentation of Holocaust information, its permanent exhibit, "Bearing Witness: A Community Remembers" focuses on the lives of Texas survivors and their families.

By personalizing the tragedy through this focus on friends and neighbors, the Museum quietly goes forward in pursuit of its mission—"to teach that human-kind must live together in peace and harmony."

Maltbie Associates is pleased to have been responsible for Holocaust Museum Houston's interior elements including architectural steel, artifact cases, audio visual enclosures, photo murals, graphic content and for on-site installation.

For information about our museum services, contact Charles M. Maltbie, Jr.



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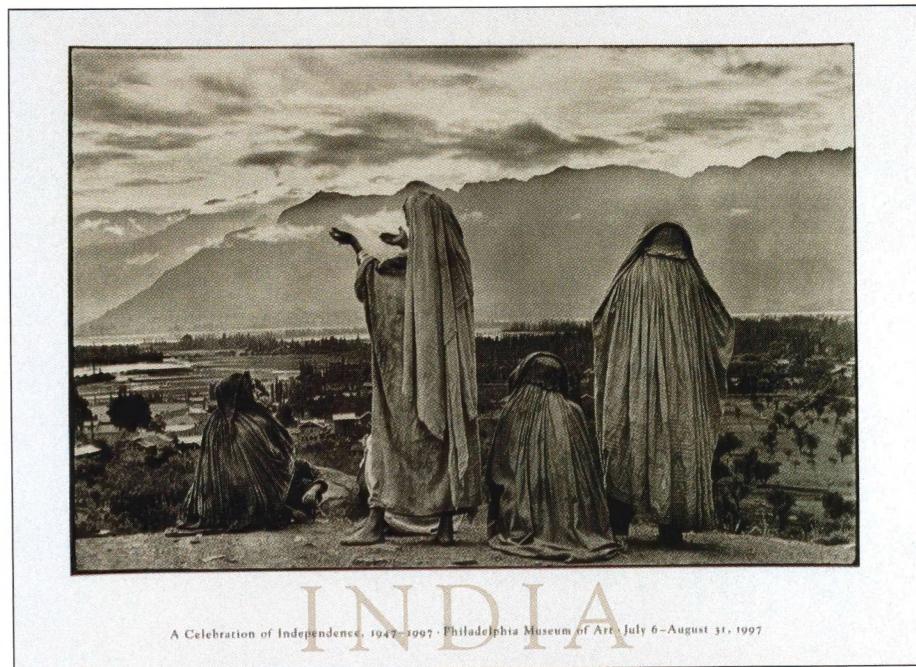
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**Corrections to the May/June 1998 issue:**

The Calendar entry for "Once Upon A Page: The Art of Children's Books" omitted the name of the exhibition's co-organizer, Meridian International Center, Washington, D.C.

The Noteworthy listing for the Norton Simon Museum, Pasadena, Calif., incorrectly stated that all renovations to the museum would be completed in April 1998. The actual scheduled date of completion is September 1998.



*India: A Celebration of Independence (Muslim Women Praying)*, a poster from the Philadelphia Museum of Art, was a first-prize winner in the 1998 AAM Museum Publications Design Competition. See page 44 for a list of all the winners.

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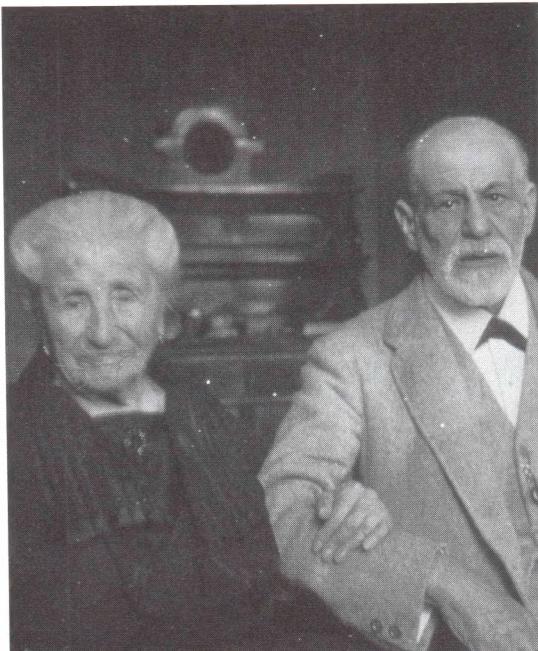
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# M Notes

## ***Return of the Repressed "Freud"***

One of the greatest dilemmas curators face when producing an exhibition is the translation of a conceptual idea into a visually compelling and accessible presentation. In the case of "Sigmund Freud: Conflict and Culture," scheduled to open at the Library of Congress in Washington, D.C., this fall, the organizers had more to deal with than deciding how to present the psychoanalyst's life and ideas. The challenge was to determine Freud's legacy and how it affects modern culture and society. In addition, though the exhibition had been scheduled for the fall of 1996, it was postponed in December 1995. The reason was a shortage of funding, library officials said at the time. But in the weeks preceding that announcement, the exhibition had been surrounded by controversy. More than 40 psychologists, historians, and cultural scholars signed a petition urging that the focus be changed, challenging curator Michael Roth and Irene Chambers, the library's director of interpretive programs, to reevaluate the exhibition's perspective.

The controversy stemmed from the way the library intended to portray Freud, a figure who is still the center of contemporary cultural and philosophical debate. As reported in the January 1996 *Aviso*, critics contended that the library planned to present a one-sided view of psychoanalysis to an unsuspecting public, and that the exhibition was designed to boost the careers of Freudian practi-



Sigmund Freud and his mother, 1925. The exhibition examines how Freud's childhood influenced his intellectual development.

tioners. The library attempted to quell the controversy by offering room for contributions in the catalogue or places on the exhibition's planning committee, but few critics were mollified.

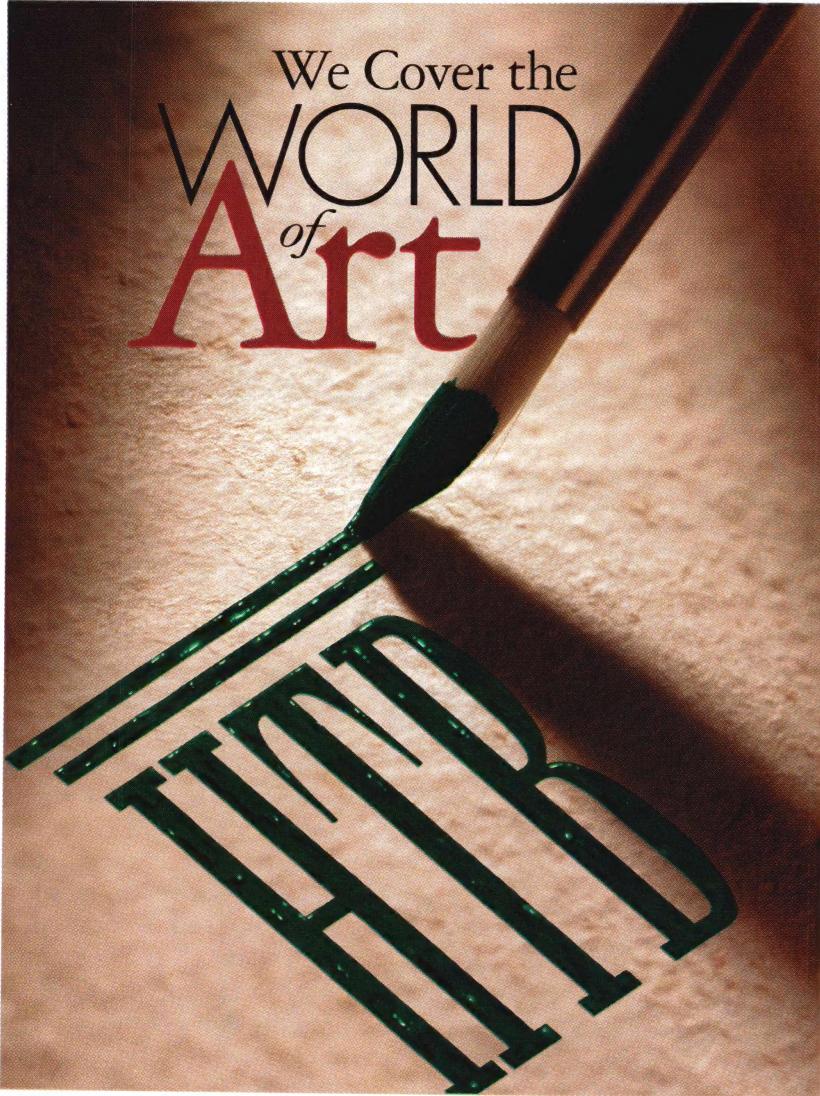
According to library officials, the current exhibition maintains its original focus, but is a more concise and effective presentation. "The delay has helped us iron out some wrinkles," says Chambers. "The exhibit that we set out to do is still the exhibit that we are doing." The exhibition is now scheduled to open on Oct. 15, 1998, and will be on view at the library until Jan. 16, 1999, when it begins a year-long tour to the Jewish Museum in New York, the Sigmund Freud Museum and the Austrian National Library in Vienna, and the Getty Center in Los

Angeles. Funding was provided by Discovery Communications, Inc.; the City of Vienna; the Austrian Cultural Institute, New York; Alfred A. Knopf; and several other organizations and individuals.

For Roth, assistant director of the Getty Research Institute for the History of Arts and the Humanities, the debate over the portrayal of Freud's legacy provided an opportunity to present a multiplicity of perspectives. He concedes that the initial criticism helped shape the final tone and content of the exhibition but adds that he always planned to incorporate his critics' comments into the show. "I was interested in their views on Freud and getting them involved," he says. "The way Freud is looked at by film-makers, cartoonists, doctors, philosophers, whether they are critical, uncritical, or just [trying to get] a joke across . . . has always been at the center of this exhibition."

The genesis for "Sigmund Freud: Conflict and Culture" was the more than 80,000 artifacts that Freud's daughter, Anna, and the Freud Archives in Vienna had given to the Library of Congress over the past four decades in an attempt to safely preserve Freud's legacy. Roth's objective was to "get the viewer to have a sense of some of the key ideas of psychoanalysis . . . and [to understand] that Freud's work has been appropriated by some of the most familiar parts of our culture."

The exhibition contains fundamental historical and biographical elements, including manuscripts, published texts, letters, and vintage photographs of



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Freud, his family, and colleagues. Objects from Freud's office and study help to recreate his work space. However, most of the exhibition presents an overview of key concepts and ideas, such as his theories of the nature of desire and repression, and the violent origins of civilization. "Ideas which may not be true," says Roth, "but became very powerful in the 20th century."

"Sigmund Freud: Conflict and Culture" will be presented in three main sections. The first begins with Freud's formative years in late 19th-century Vienna, and highlights the connections between Freud's intellectual development and major political and cultural events. The second section deals with concepts in psychoanalytic theory and presents items from some of Freud's most important patients. The third section illustrates how Freud applied his ideas of human psychology to the study of society and culture. This section includes examinations of the criticism of his ideas and treatments and his influence on psychoanalysis. Throughout the exhibition, video kiosks and other interactive materials demonstrate how Freud's theories have been absorbed into 20th-century popular culture.

For Roth, the message the exhibition conveys is of critical importance. "Freud is a key figure of the 20th century," he says. "That's not going to change even if you don't like him." —Geoffrey Cowart

### ***The Duke's Festival***

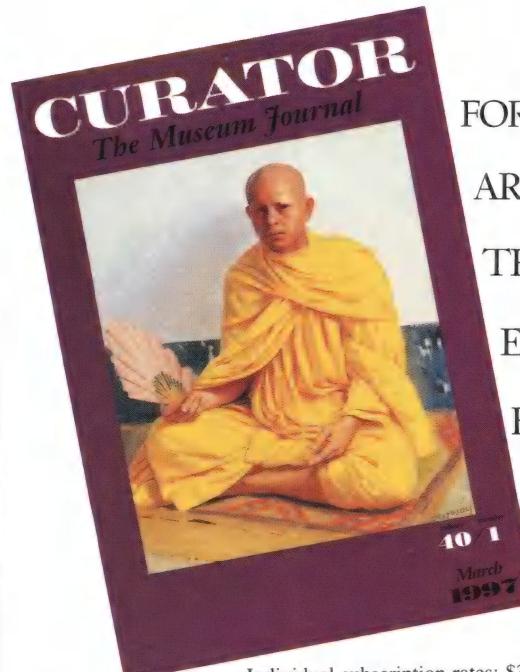
Each spring for the past eight years, the Duke Ellington Collection at the National Museum of American History has been brought to life. Familiar tunes by the jazz great, such as "Satin Doll," fill the air as hundreds of Washington, D.C., students interpret his work through poetry, acting, dancing, singing, instrumental performances, and visual art exhibits during the Duke Ellington Youth Festival. The day-long affair is a lively and public culmination of a year's worth of multidisciplinary study of the legendary composer and band leader. Developed by the Program in African American Culture at the Smithsonian's National Museum of American History (NMAH), the program's curriculum has been taught in 26 D.C. public schools, and was recently adapted for schools in



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# CURATOR

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Kansas City, Mo., and Chicago.

When NMAH acquired the Ellington archives from the composer's son Mercer in 1988, the collection immediately attracted attention. According to Program Coordinator Luvenia George, the Duke Ellington Youth Project was developed in response to the "tremendous interest it was creating internationally—scholars and students of Ellington were coming to the museum from all over the world [to see] his artifacts, unpublished manuscripts, his awards, and correspondence. So we decided that the value of this should be given to young people."

George, an ethnomusicologist and former music teacher in the D.C. public schools, helped develop the musical portion of a curriculum that intertwines art, English, social studies, and foreign languages with the study of Ellington. A pilot curriculum was initiated with her music students at Woodrow Wilson High School, and quickly expanded to other subjects at Wilson and four other local schools. At the end of the first year, teachers wanted a way to gauge how

much the students had learned, and decided to host a festival. The first Duke Ellington Youth Festival and those that have followed illustrate not only how much the students learn about Ellington's work, but how they are inspired to create their own, explains George. Each festival gives the middle to senior high students the opportunity to showcase their work and talent.

The curriculum covers the life of Ellington, his travels, and influences, and traces his development into what is regarded by many as the premiere composer, arranger, and orchestra leader of the 20th century. Teachers are provided with kits that outline different projects that expose students to Ellington through music, film, and (for D.C. students) visits to the archives at NMAH. Teaching about the jazz giant in music class is a given; melding the subject into other classes requires careful orchestration. In the foreign language classes, students listen to Ellington's music and then are asked to compose poetry. According to George, this provides "an

added motivational outlook. . . . They have to practice to write in the language." Other examples of creativity include a performance of a Shakespeare play that utilized the Duke's music by an English class at the festival.

Students often participate more than once in the program, which is updated yearly, because many have the same music teacher several years in a row. One teacher summed up the benefit of such repetition in a recent evaluation: "Each year the students become more knowledgeable about Ellington and more interested in his music." NMAH staff hope that more schools will be involved by the 100th anniversary of Ellington's birth in 1999. In the meantime, word-of-mouth and the NMAH's traveling exhibition on Ellington has led to interest in the program by other museums and school systems. This past academic year, Missouri's Kansas City Jazz Museum worked with five magnet middle schools and held their first program and festival. In Chicago, the Bureau of Cultural Arts staged a concert as part of its "All City



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Music" program in time for the International Ellington Society conference. The full curriculum was also distributed to Chicago teachers in the hope that they will use it for the upcoming school year.

While the program's main focus is on the Duke, another goal is to expose young people to the museum profession. An integral part of the curriculum involves bringing students into the archives to view some of its 200,000 items. Explains George: "We wanted to bring these students into the museum so that they could really get an idea of museum occupations. And it has worked out well. . . . They get an idea of what goes on at a museum that would make this type of public programming possible."—Susan Ciccotti

## Houston, We've Got a Project

What do the National Aeronautics and Space Administration, the National Endowment for the Arts, the U.S. Department of Education, and the J.

Paul Getty Trust have in common? They're all interested in Mars—the planet, not the candy bar.

Under the auspices of the White House Millennium Council, a multi-year initiative marking the end of the 20th century, the four organizations are planning to kick off a nationwide education project coinciding with the fall 1999 launch of the next unmanned mission to Mars. The Mars project would run through the millennial school year of 1999-2000. Its theme is "Mars 2030"—i.e., people would be asked to imagine a human settlement on the red planet 30 years from now. Organizers envision a host of multidisciplinary activities involving art, history, science, nature, health, civics, and research.

Museums could be involved in the development of curricula, real and virtual exhibitions, and other forms of public programming. They could create "Mars" pages on their Web sites, and connect to similar pages at other institutions and in other communities. Although there are no firm plans yet, organizers anticipate

that efforts will be made to create a network of resources for schools and communities, for both formal and informal education, with audiences ranging from students to the general public.

At this point, there is no funding attached to the project; the organizers will provide materials and information, but no money. For museums, then, the key will be to incorporate the Mars project into their ongoing activities, rather than take it on as a new project. Nancy Kolb, director of Philadelphia's Please Touch Museum, represented AAM at an initial planning session held at the Getty Center in May, attended by representatives from the four sponsoring organizations and school and community leaders. "It is an exciting, dynamic project," says Kolb. "An interesting marriage between groups of people—particularly scientists and artists—who don't usually speak to each other." For more information, contact Andy Finch, AAM Government and Public Affairs, 202/218-7703.—Andy Finch, assistant director, AAM Government and Public Affairs ■

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# Calendar



## Alphonse Mucha: The Spirit of Art Nouveau

Alphonse Mucha (1860-1939), a Czech painter and designer, earned a modest living as an illustrator and designer in Paris until 1894, when a poster he designed for actress Sarah Bernhardt brought him overnight success and fame. The poster's unusually elongated shapes, delicate coloring, and combination of simplified outlines and ornamental decoration led to more work for Mucha, including six years of designing posters for the actress and for commercial products and exhibitions. Mucha's portrait of an idealized woman whose long hair coiled and swirled around her in a complicated linear pattern was often imitated and became one of the most distinctive images of the Art

Nouveau style. The artist, however, most desired recognition as a serious painter, and conceived of a series of 20 monumental paintings that would depict the history of the Slav people. He devoted most of the last 29 years of his life to his Slav Epic paintings, presenting them to the city of Prague in 1928. "Alphonse Mucha: The Spirit of Art Nouveau," an exhibition organized by Art Services International, presents much of the work the artist created between the 1890s and the 1930s, including paintings, jewelry, sculpture, pastels, and drawings. The exhibition features several of the posters Mucha designed and images from the Slav Epic, represented by narrative studies in pencil, watercolor, oil, gouache, and pastel.

*Through July 19, 1998:*  
Frye Art Museum,  
Seattle

*November 7, 1998-*  
*January 7, 1999:*  
Norton Museum of Art,  
West Palm Beach, Fla.  
  
*January 31-March 28,*  
*1999:*  
North Carolina Museum  
of Art, Raleigh  
  
*April 24-June 20, 1999:*  
Philbrook Museum of  
Art, Tulsa, Okla.

## Edvard Munch: Symbolist Prints from the Vivian and David Campbell Collection

Norwegian artist Edvard Munch (1863-1944) began making prints at the age of 30, partly to make money and partly because he considered his paintings his "children" and had difficulty parting with them. Munch's prints reveal a preoccupation with themes of love, death, anxiety,

and despair and mark a turning point in Western art, when artists began depicting the landscape of the human mind. Munch also invented new printmaking methods and explored how different materials affected a work's meaning. His efforts during the late 19th century were devoted to developing color printing procedures for the wood-block, a simple and versatile medium. This exhibition was organized by the Art Gallery of Ontario, Toronto.

The 60 prints on display reveal the experimental nature of Munch's technique.

*Through July 19, 1998:*  
Baltimore Museum of  
Art

*October 25, 1998-*  
*January 4, 1999:*  
Ackland Art Museum,  
University of North  
Carolina, Chapel Hill

## Sandy Skoglund: Reality Under Siege

Sandy Skoglund is known for the unusual way in which she places food, animals, color, and patterning into her tableaux environments. Her work combines sculpture, installation art, and photography and incorporates raisins and cheese puffs, and sculptures of cats, squirrels, and gold fish. Skoglund blurs the boundaries between fiction and reality, often creating a disturbing effect, by featuring these objects in domestic or dreamlike scenarios. This exhibition is the first comprehensive survey of her work, and includes both examples of her early performance and conceptual art and more recent room-size installations and photographs. The Smith College Museum of Art, Northampton, Mass., organized the exhibition to commemorate the 30th anniversary of Skoglund's graduation from the school.

*July 6-August 30, 1998:*  
Cincinnati Art Museum

*October 10, 1998-*  
*January 3, 1999:*  
Columbia Museum of  
Art, Columbia, S.C.

*February 14-March 21,*  
*1999:*  
Toledo Museum of Art,  
Ohio

*September 10-*  
*November 1, 1999:*  
Jacksonville Museum  
of Contemporary Art,  
Jacksonville, Fla.

Opposite: *Precious Stones Series: A-D*, by Alphonse Mucha.

Right: Two of the computerized fish that inhabit "The Virtual FishTank™."

Bottom: These 19th-century stoneware vessels, made by an artisan known only as Dave, are on view in "I made this jar . . ."

## "I made this jar . . ."

During the mid-1800s, when it was illegal to teach slaves to read or write, an enslaved artisan named Dave openly revealed his literacy by etching his name and poetry onto the jars, pots, pitchers, and churns he made in his owner's pottery factory. Although more than 50 slaves worked in the factories of Edgefield County, S.C., only Dave signed his work. His poetry included themes of identity, loss, religion, and humor.

More than 28 of his jars and jugs, made during the years 1834 through 1864, are known to survive. This exhibition is a result of the McKissick Museum's study of the social and economic history of Edgefield's alkaline-glazed pottery, exemplified by Dave's unusually large pots and impressive craftsmanship. Included in the exhibition are 13 original paintings by Jonathan Green depicting Dave's life, based

on his poetry and historical documents.

*Through December 19, 1998:*

McKissick Museum,  
University of South  
Carolina, Columbia

*April 24-July 17, 1999:*  
High Museum of Art,  
Atlanta

*October 9, 1999-*  
*January 2, 2000:*  
Charles H. Wright  
Museum of African  
American History,  
Detroit

## The Virtual FishTank™

Sophisticated three-dimensional graphics and real-time interactive animation are combined in "The Virtual FishTank™," a new installation at the Computer Museum. Twelve large projection screens form "windows" into what appears to be a 400-square-foot tank, populated with more than 100 cartoon-like fish. At three computer stations, visitors can design the appearance of fish and determine their reactions to food,

temperature, humans, and other fish. Sensors monitor human movement near the screens, and the fish react according to preprogrammed rules of behavior. The exhibition explains that schools of fish do not follow a single leader; instead their movements are determined by interactions among individual fish. This phenomenon is also true for birds, insects, highway traffic, market economies, and fads.

The exhibition was organized in collaboration with the MIT Media Laboratory and Nearlife Inc., which designed the technology that enables the fish to react in real time.

*Permanent Installation:*  
Computer Museum,  
Boston

## Elizabeth Catlett Sculpture: A Fifty-Year Retrospective

Throughout her career, Elizabeth Catlett (b. 1915) has represented a variety of subjects in her sculpture, includ-



ing her concern about social injustice, the human condition, historical figures, and the mother and child. Her work has paralleled various social movements: Catlett focused on the laborer during the 1940s and 1950s; the struggles and triumphs of African Americans during the 1960s and 1970s; and on women, especially the mother and child, during the 1980s and 1990s. Catlett uses simple, massive, and sometimes abstract planes with minimum embellishment to create a sense of movement in her sculpture. She credits regionalist painter Grant Wood, under whom she studied, for influencing this style. The Neuberger Art Museum, Purchase, N.Y., organized this retrospective exhibition featuring 60 of Catlett's sculptures, in stone, bronze, terra cotta, and wood.

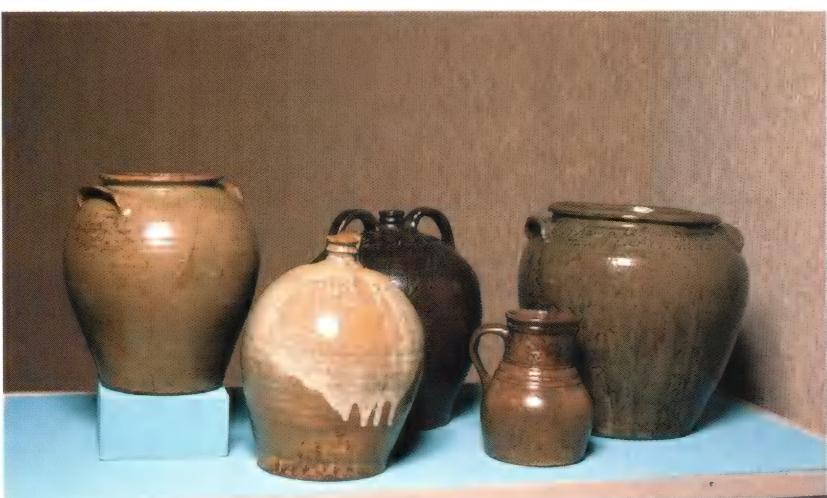
*October 23-December 20, 1998:*  
Blaffer Gallery, University of Texas at Houston

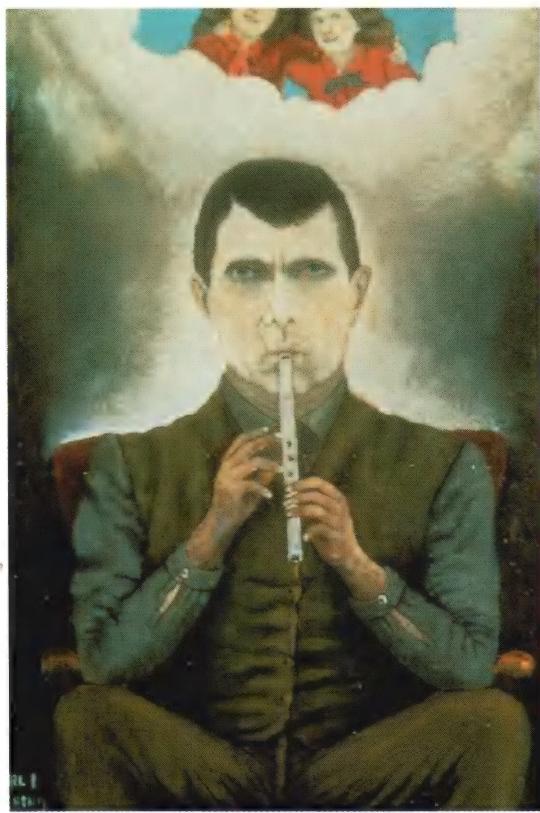
*January 17-April 11, 1999:*  
Baltimore Museum of Art

*May 20-August 1, 1999:*  
Museo de Arte Moderno, Mexico City

*September 13-  
November 12, 1999:*  
Spelman College Museum of Fine Art, Atlanta

**Ursula von Rydingsvard: Sculpture**  
Polish artist Ursula von Rydingsvard uses diverse techniques to create massive cedar sculptures that resonate a sense of history and human presence. The shapes and surfaces of her work, while essentially abstract, suggest the human figure, landscape elements, household utensils, and farm implements. Her work is partially influenced





John Kane, *The Girl I Left Behind* (oil on board), 1920. From "Self-Taught Artists of the 20th Century: An American Anthology."

by 32 artists; the selections highlight major themes from each artist's career. Featured artists range from those well-known, such as Grandma Moses and Horace Pippen, to the lesser-known, such as Purvis Young and Ken Grimes. "Self-Taught Artists of the 20th Century" includes sculpture, paintings, drawings, installations, and constructions incorporating such materials as chicken bones, glitter, hair, cardboard, and glass eyes.

*Through September 20, 1998:* High Museum of Art, Atlanta

*October 31, 1998-January 24, 1999:* Amon Carter Museum, Fort Worth, Tex., and Modern Art Museum of Fort Worth, Tex.

*February 20-April 18, 1999:* Memorial Art Gallery of the University of Rochester, N.Y.

*May 15-August 15, 1999:* Wexner Center for the Arts, Columbus, Ohio

### Closing: The Life and Death of an American Factory: Photographs by Bill Bamberger

In 1993, the 111-year-old White Furniture Co., Mebane, N.C., closed, leaving 203 employees jobless. During the final four months of the factory's operation, photographer Bill Bamberger spent every day there, photographing the employees as they worked. He

captured the camaraderie of the workers, some of whom had worked together for 30 and 40 years, their concentration and confidence, and their fear of an uncertain future. Bamberger also recorded the factory's dismantling as its equipment was sold off piece by piece. The exhibition, organized by the North Carolina Museum of Art, includes 55 images, candid shots, and black-and-white and color portraits, displayed in wood frames made by one of the factory's former employees.

*July 26-October 18, 1998:* North Carolina Museum of Art, Raleigh  
*November 21, 1998-January 17, 1999:* Light Factory, Charlotte, N.C.  
*February 9-June 13, 1999:* Yale University Art Gallery, New Haven, Conn.

### Trains That Passed in the Night: The Railroad Photographs of O. Winston Link

Between 1955 and 1960, O. Winston Link photographed the trains of the Norfolk & Western Railway, a major coal hauler and the last railroad company to use steam-powered trains. Link's photographs reflect his love of trains as well as a sensitivity to the railroad's impact on people's lives. He was aware that the train

system was about to change and that life in the towns that had grown next to the tracks would change, too. He highlighted the railroad's contribution to "the good life" in his photographs, showing trains passing by everyday scenes, such as children swimming or a packed drive-in theater. The exhibition comprises 79 photographs and is the largest exhibition to date of Link's work. It was organized by the Sheldon Memorial Art Gallery and Sculpture Garden at the University of Nebraska-Lincoln.

*July 21-September 20, 1998:* Virginia Historical Society, Richmond  
*October 20-December 20, 1998:* Huntington Museum of Art, Huntington, W.Va.  
*January 12-March 14, 1999:* Art Museum of South Texas, Corpus Christi

*April 13-June 13, 1999:* Cincinnati Art Museum

*July 13-September 19, 1999:* Gibbes Museum of Art, Charleston, S.C.

*October 15-November 26, 1999:* Cantor-Fitzgerald Gallery, Haverford, Pa.

*January 11-March 12, 2000:* New York State Museum, Albany

*April 18-June 18, 2000:* Sordoni Art Gallery, Wilkes-Barre, Pa. ■

by memories of the German work and refugee camps where she spent the first eight years of her life before emigrating to the United States. This is evident in all of her work, especially the 10-foot-tall *Ladle*, derived from the metal spoon her mother wore around her neck during that period. Organized by the Madison Art Center, this exhibition presents 14 large-scale works, and is the first comprehensive traveling survey of von Rydingsvard's career.

*July 18-October 4, 1998:* Hood Museum of Art, Dartmouth College, Hanover, N.H.

*December 5, 1998-January 31, 1999:* Chicago Cultural Center

*March 16-June 6, 1999:* The Contemporary Museum, Honolulu

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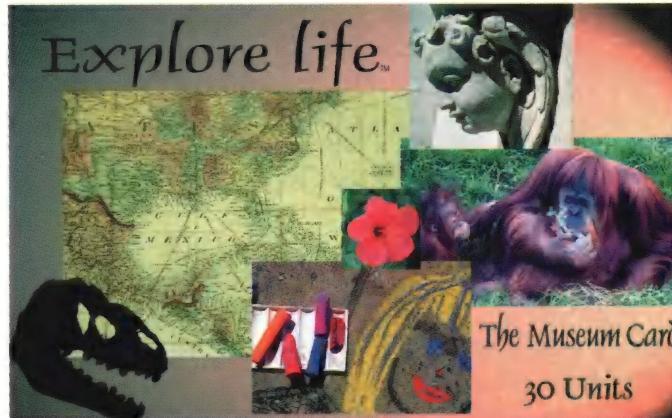
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**Lisa McQuail** to director of exhibits, and **John W. Whittington** to principal, Options Public Charter School, Capital Children's Museum, Washington, D.C.

**Donna-Belle Garvin** to director of research and publications, and **Hilary Anderson** to museum curator, New Hampshire Historical Society, Concord.

**Donald Battjes, Jr.** to chief of operations and facility planning, and **Marshall J. Wong** to head, Arts Education Initiative, Los Angeles County Museum of Art.

**Edgar Peters Bowron** to Audrey Jones Beck curator, Museum of Fine Arts, Houston.



**Sarah Mattison Buhl** to special events coordinator, Olbrich Botanical Gardens, Madison, Wis.

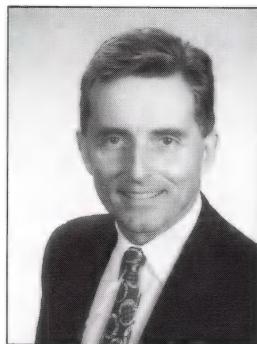
**Thomas R. Willmitch** to director, Science Center of West Virginia, Bluefield.

**Eric Brooks** to assistant director/curator, Liberty Hall Historic Site, Frankfort, Ky.

**Joni Miller** to visitor services supervisor, Harry S. Truman Library and Museum, **Ellen Hamilton** to associate director

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**Michael J. Bennett** to associate curator of Greek and Roman art, Cleveland Museum of Art.



**Edward J. Forand, Jr.** to chief operating officer, Science Center of Connecticut, West Hartford.

**Claudette Short** to museum shop manager, Juliette Gordon Low Birthplace, Savannah, Ga.

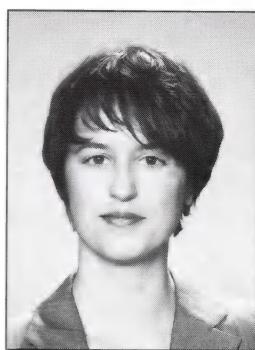
**George G. King** to director, Georgia O'Keeffe Museum, Santa Fe, N.Mex.

**Jody Huebert-Hamm** to director of development, Octagon Center for the Arts, Ames, Iowa.

**David T. Guernsey, Jr.** to director, Connecticut River Museum, Essex.

**Candace Barret** to director, Los Angeles Children's Museum.

**Tom Smith** to vice president of development, and **Gregory Ketchen** to vice president of operations, New England Aquarium, Boston.



**Jessica Morgan** to curator of contemporary art, Worcester Art Museum, Worcester, Mass.

**C. Allen Coleman** to executive director, Pickens County Museums, Pickens, S.C.

**Lee Langston-Harrison** to director of curatorial operations, Montpelier, Orange, Va.

**William D. Ebie** to director, Millicent Rogers Museum of Northern New Mexico, Taos.

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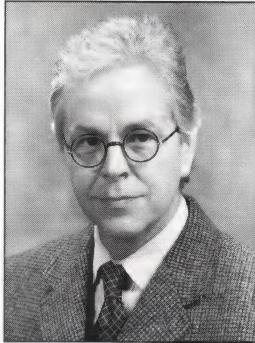
**Barbara E. Taylor** to executive director, and **Karen McConnell** to curator of education, Historic Rosedale, Charlotte, N.C.

**Jeanne Gerulskis** to director, Christa McAuliffe Planetarium, Concord, N.H.

**Amy Wilkinson** to director of education, Texarkana Museums System, Texarkana, Tex.

**John Patterson** to executive director, Rocky Mount Museum, Piney Flats, Tenn.

**Ellen Spear** to director of external affairs, The Computer Museum, Boston.



**Brian G. Kavanagh** to chief registrar, and **Linda S. Powell** to education program director, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

**Kim Fourcaud** to education director, **Andrea McGriff** to development associate, and **Judy Chesen** to associate curator, Carillon Historical Park, Dayton, Ohio.

**Peter Lacovara** to curator of ancient art, Michael C. Carlos Museum, Emory University, Atlanta. ■

*Please send personnel information to Jennifer Huergo, Associate Editor, Museum News, AAM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005.*

# Noteworthy



In July the **Columbia Museum of Art** unveils its new building, a former department store located in downtown Columbia, S.C. The move addresses two concerns of museum and city officials: the collection and programs outgrowing the old building and the decline of Columbia's Main Street as retailers move out of the city. The new museum is nearly three times the size of the old one, and its location on Main Street will "restore life to the streetscape," says Director Sal Cilella.

The Columbia Museums opened in a 7,000-square-foot building in 1950 and included art, natural history, and science collections, as well as a planetarium. In 1986 and 1987 the museum deaccessioned its natural history collection and closed its art school. Three years later, it was renamed the Columbia Museum of Art, though it still housed Gibbes Planetarium and astronomy exhibit areas. When the art collection is installed at the new site, the planetarium and science collection will be transferred to the South Carolina State Museum, also in Columbia.

The museum's entrance faces the new Main Street Plaza. The plaza is divided by trees and plants into four sections and includes an amphitheater, sculpture garden, outdoor dining area, and sitting area. Architects Stevens & Wilkinson of South Carolina, Inc., designed a 20,000-square-foot museum that includes a "free zone" of public space featuring a gift shop and



café, which visitors can enter without paying the exhibit fee. They also designed a temporary exhibition space on

the first floor that can be expanded from 4,000 to 7,000 square feet. Also on the first floor, the contemporary art gallery features a small "focus gallery" for new works on paper. Visitors go to the second floor to see the permanent collection galleries, which occupy nearly 12,000 square feet. George Sexton Associates of Washington, D.C., designed these galleries with accents and wall coverings appropriate to the time periods of the art on display. Three focus galleries feature changing exhibitions of prints, drawings, photographs, and small-scale decorative art from the permanent collection. Other new features include the Children's Activity Center, a studio/classroom; an auditorium; an orientation room that will feature multimedia presentations; an education gallery; the Museum Teacher Resource Center; and an art studio for adults.

The Columbia City Council donated the building and land for the museum, and the Richland County Council gave \$3.5 million. The remaining \$8.3 million was raised from private contributors, including the Kresge Foundation.

The Columbia Museum of Art, located in the Taylor House for nearly 50 years, moves to its new building (inset) in mid-July.

The Carnegie Museum of Natural History in Pittsburgh enlisted the help of Native Americans, scholars of Native American traditions, and experts in ethnozoology, ethnoastronomy, and ethnobotany to create a hall that examines Native American relationships with the natural world. The resulting 7,000-square-foot Alcoa Foundation Hall of American Indians is divided into five case study areas that include cultural artifacts from geographically diverse groups: the Hopi of the Southwest, Tlingit of the Northwest, Lakota of the great plains, Iroquois of the Northeast, and Native Americans in urban areas, particularly Pittsburgh. The astronomy, plant, and animal knowledge of these and other Native American cultures are compared in three smaller exhibit

areas, called "intercultural alcoves."

The new CMA Chemical Science Center at the Capital Children's Museum, Washington, D.C., showcases chemistry's role in people's everyday lives. Its main theme, "the states of matter and the changes they undergo," is explored through videos, hands-on exhibits, and live demonstrations. In the Interactive Chemical Lab, visitors can follow recipes to create chemical reactions. The center is a partnership between the museum and the Chemical Manufacturer's Association (CMA), whose members donated over \$200,000 to the project in celebration of the organization's 125th anniversary.

The National Steinbeck Center, a museum

devoted to the life and work of author John Steinbeck, opened in June in Salinas, Calif. Operated by the Steinbeck Center Foundation, the 37,000-square-foot facility includes both permanent and changing exhibition spaces, an orientation theater, a museum shop, a café, and a library and archive containing approximately 30,000 items. The center's permanent exhibitions portray scenes from Steinbeck's novels and life. Begun in 1994, the \$10.3-million project was designed by architects Jerome Kasavan Associates and Thompson Vaivoda Architecture and exhibit designers Formations Inc.

In July, **Odyssey, The Maritime Discovery Center** opens on a site that overlooks Seattle, home port to the North

Pacific fishing fleet and a center for trans-oceanic trade. Odyssey both celebrates the maritime heritage of the region and depicts the activities of contemporary waterfront industries. The 30,000-square-foot museum is housed in a mixed-use project designed to rejuvenate Seattle's Bell Street Pier. Four main galleries hold 43 exhibits designed by West Office Exhibition Design of Oakland, Calif. Interactive presentations allow visitors to simulate navigating a freighter through Elliott Bay and kayaking on Puget Sound while they learn about environmental preservation and clean-up. Architects Hewitt/ Isley designed the building, at a cost of \$14.2 million.

The new Hall of Biodiversity in the **American Museum of Natural**

**History**, New York, opened in May. The 11,000-square-foot hall defines biodiversity as the variety and interdependence of life on Earth, and presents exhibits on how that biodiversity is being threatened and what can be done to preserve it. The hall offers a retrospective view of biodiversity through "Spectrum of Life," which brings together 1,500 specimens and models representing the diversity of life throughout history. The electronic "Bio-Bulletin" presents current events such as fires and deforestation that affect biodiversity and a video installation displays the status of nine distinct ecosystems, some pristine, others degraded. Visitors can also enter a 2,500-square-foot diorama to experience the sights and sounds of a central African rainforest. ■

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# Loyalty to the Cause

BY MARY CASE

## The Loyalty Effect: The Hidden Force

## Behind Growth, Profits, and Lasting

**Value.** By Frederick F. Reichheld. Cambridge, Mass.: Harvard Business School Press, 1996. 323pp., cloth. \$24.95.

We are at that point on the pendulum's swing where we're beginning to see real value in traditions considered quaintly nostalgic at the beginning of the decade. In *The Loyalty Effect: The Hidden Force Behind Growth, Profits, and Lasting Value*, Frederick F. Reichheld espouses the traditional value of loyalty—personal and organizational—and his research shows loyalty's economic value. He creates an economic model that uses loyalty as the measure of value that a business delivers and as the predictor of long-lasting business success. I think Reichheld's model will resound in the high tones of the museum world.

Museums aspire to lofty ideals, and those who work in and for them know, without hesitation, that they create lasting value for society. But, until now, lofty ideals and lasting value have been perpetually difficult to quantify. Reichheld's research points to a powerful new measure that will allow us to say with some certainty that we are achieving our goals.

According to Reichheld, customer loyalty and retention rates explain business performance better than market share, scale, unit cost, or earnings measures. Reading his lucid book, I couldn't help think that the loss of members and volunteers rarely appears on the radar screens of the museum directors I know.

*Mary Case is director and partner in Qm2, a management consulting firm that works with cultural and scientific organizations. Previously, she held management positions at the Smithsonian Institution and the IBM Gallery.*

As they absent-mindedly sign the welcome letter to new members each month, they don't grapple with the much more important issue: why people fail to re-up. They should. Here's why.

When intellectual capital is considered critical to operation, financial and loyalty measures provide balanced indicators of the organization's long-term health. For example, if museums typically lose 10 percent of their members annually and replace them with a new 10 percent, no growth results. If, on the oth-

base may streamline inventory management, minimize markdowns, and simplify capacity forecasting.

When surveyed, more than 70 percent of all museum visitors respond that they are at the museum on any given day because someone they know recommended it to them. Conventional wisdom tells us that loyal members are more likely to participate in bigger ticket items—a lecture series, a big trip, higher member categories, and donations of art and artifacts—so they pay a premium price. Customers who show up on the strength of a personal recommendation tend to be more profitable and stay with a business longer than those who respond to advertising and discount pricing. I wonder whether there is a difference in retention rates between a museum's referred members and those it captures with a discount to a blockbuster or a festival.

Customer loyalty can't be had without staff loyalty. Consistently high customer retention creates unexpected bonuses in employee and volunteer morale and productivity, and it can even reduce costs. The relationships employees and volunteers build with visitors and members stimulate visitation, referrals, premium purchasing, and long-term donors. Moreover, according to Reichheld's research, those relationships increase investment in the business world, and we have anecdotal evidence that the same holds true for nonprofits.

There are seven economic effects associated with staff and volunteer loyalty, which will vary in relative importance from one industry to another. First, recruiting, interviewing, and relocation expenses negatively impact the museum's economic picture. Initial training costs, both formal classroom and on-the-job, yield little by way of value at first. Later training can add very real val-

**Organizations don't study  
their own failures for two  
reasons. The first is  
embedded in the nature of  
bureaucracy and the second  
has to do with the American  
fixation on success.**

er hand, they retain half of their anticipated loss, and work hard to gain the projected new 10 percent, they will double their member base in 14 years. But wait, there's more, much more.

Loyal customers provide revenue beyond a simple base profit (or in the nonprofit world, surplus). In most industries, customer spending tends to accelerate over time. Members learn what museums do beyond exhibitions; for example, they'll attend lectures, programs for children, shop in the museum store. High-retention rates can save operating costs; for example, less staff time will be spent on providing directions to the museum. A stable member

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ue to the museum as the employee applies new techniques to a solid skill base. As employees gain experience they become more efficient and require less supervision, which raises their value to the institution.

Experienced employees, especially sales people, marketers, and fund raisers, are better at finding the best customers and funding sources. Even when they are behind the scenes, longer-term employees create better programs and services (i.e., better value), which retains customers. Loyal employees are a major source of customer referrals. I've often heard museum directors speak of staff and volunteers as the best ambassadors to the community. Finally, long-term, loyal employees often generate the best flow of high-caliber job applicants. This raises the average quality of new hires and also cuts recruiting costs.

A nice, bold black bottom line is indispensable for a nonprofit, and it is also a consequence of creating value. Creating value requires sustainable improvements in performance, measured and predicted through understanding customer, employee, and investor loyalty. Reichheld calls retention the central gauge that integrates all the dimensions of an organization, and its measurement can predict how well a museum creates value for its visitors, members, donors, and community.

The business statistics Reichheld quotes shocked me. Customers typically defect at a rate of 10 to 30 percent per year, employee turnover is commonly between 15 and 25 percent, and investor churn exceeds 50 percent! Some businesses can improve productivity by 20 percent by retaining only 5 percent more customers. My own research into this area in museums is just beginning, but I bet we experience much higher retention rates, another indicator that business has a lot to learn from the nonprofit sector.

It's intriguing to note that in Reichheld's model, nonprofits lead the business world in the most important aspect—mission. He sees building customer loyalty as the fundamental mission of a business and as a means to profit. Improving customer acquisition, hiring and motivating and retaining

employees, and building better investment and governance structures are all part of an integrated approach resulting in and from loyalty-based management. He emphasizes loyalty as the measure of value, not the goal.

## Forces of Loyalty

If the loyalty-based model holds for museums (and I'm willing to bet it does), loyalty and value link to sustainability and permeate the operation, creating positive economic effects:

1. Qualifying and acquiring members and guests who value and appreciate your mission builds repeat visits, sales, and referrals. Concentrating investment on selected customers improves loyalty and further stimulates sustainable growth. The danger, of course, is that if the mission is too narrow to attract a diverse audience, it may not be large enough to support the operation.

2. Sustainable growth enables the museum to attract and retain better employees. The opportunity to design and deliver superior value to a chosen community increases staff satisfaction.

3. As staff learn about the museum's operations and align financial with other constants, they can reduce cost and improve quality. Exhibition teams, for example, will become more efficient, as will educators, registrars, and maintenance staff.

4. Nonprofits rarely discuss the efficiency of their products, but they should. If they got serious about it, they could generate a sustainable, reinforcing advantage. As staff and volunteers learn how to become more efficient and as boards and executives commend and reward effectiveness, productivity will spiral upward.

5. Loyal donors behave like partners. They can fund investments, lower the cost of capital, and ensure cash flow. If they have been with the museum through a period of red ink, they have perspective that others in the inner circle might lack.

## In Search of Failure

Organizations don't study their own failures—for two reasons. The first is embedded in the nature of bureaucracy, and the second has to do with the American fixation on success. If something

goes wrong, the system closes in upon itself, protecting the hierarchy. If things get really bad, a scapegoat is identified to take the heat, and everything else continues as normal.

Think a minute. What taught you more? Your successes or your failures? Looking at our failures is painful, personally and organizationally. But, as systems analysts know, you can't learn

much from a system that is working well. Only when it breaks down, can we pay attention to the symptoms, produce a diagnosis, and initiate repair. So, if retention rates are an indicator of success, study your failures. When is the last time you questioned a member who defected? Or a volunteer who stopped volunteering? Who can teach you more—happy campers or those who haven't darkened

the museum's door in three years?

Reichheld's book speaks at length about choosing the right customers, the right employees, the right investors, the right measures, and learning from failure. His arguments are compelling. Applying the disciplines of loyalty-based management is fundamental to creating and sustaining the learning organizations to which so many museums aspire.

## Fixing What Is Brokered

BY C. BRENDEN MARTIN

**Reflections of a Culture Broker: A View from the Smithsonian.** By Richard Kurin. Washington, D.C.: Smithsonian Institution Press, 1997. 320 pp., cloth. \$34.95.

Modern museums face a broad array of challenges and opportunities at the threshold of the new millennium. One of the central dilemmas they confront is how to accurately represent cultures in a rapidly changing world with fluid populations and diverse folkways. Curators must consider the needs and interests of visitors, politicians, donors, corporate sponsors, journalists, scholars, and the people being represented when developing cultural representations. With so many divergent interests at stake, representing culture becomes a very difficult task that requires flexibility and sensitivity on the part of curators. In *Reflections of a Culture Broker: A View from the Smithsonian*, Richard Kurin provides a glimpse into "how various types of major cultural presentations—exhibits, museums, and festivals—are brokered through the Smithsonian Institution." In the process, he analyzes some of the fundamental challenges facing today's museums and urges museum professionals to develop more sophisticated methods of brokering—or negotiating—the content and presentation of cultural exhibits and programs.

C. Brenden Martin is historian, Museum of the New South, Charlotte, N.C.

In the last decade, the Smithsonian has embarked on a number of highly visible and sometimes controversial attempts to represent American and world cultures through its exhibitions, programs, festivals, and publications. As the director of the Smithsonian's Center for Folklife Programs and Cultural Studies, Kurin has played a leading role in shaping many of these popular and provocative projects. His book offers a fascinating glimpse into the Smithsonian's exhibition and program develop-

The idea that curators are "culture brokers" might raise eyebrows among some museum professionals, but the author makes a convincing case.

ment process by focusing on a variety of cultural presentations the institution developed for the American public.

In tracing the planning and implementation of Smithsonian projects, Kurin explains the process of brokering between and among curators, scholars, designers, visitors, the press, politicians, corporate sponsors, and the people

being portrayed. While the idea that curators are "culture brokers" might raise eyebrows among some museum professionals, the author convincingly argues that public representations of culture should reflect a negotiation process that "necessitates due consideration of the meanings held by the participants, the public, and the press, the power of the people involved, and the fiscal resources, expenditures, and impacts." For better or worse, cultural presentations in a public setting are usually the result of a series of decisions made within the constraints imposed by the interests and concerns of all those involved. Kurin's book lays out some of the successes and failures of the Smithsonian's efforts to negotiate accurate representations of regional, ethnic, and world cultures.

The book is divided into two parts. The first part of the book examines how cultural brokering works both in theory and in practice, with each chapter examining how the Smithsonian has brokered itself, its objects, its research, its curatorial roles, and its programs. Kurin begins by recounting how his own cultural identity was negotiated when he worked as an anthropologist doing field research in the Punjab district of Pakistan. After explaining the theoretical structures, practices, and problems of brokering culture, he describes and analyzes how the Smithsonian represented itself to the American public for its 150th anniversary.

(Please turn to Books, page 58)

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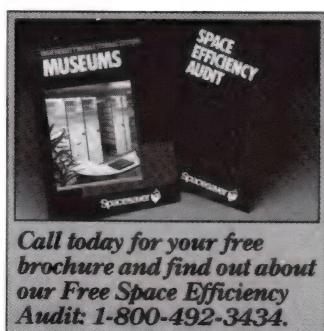
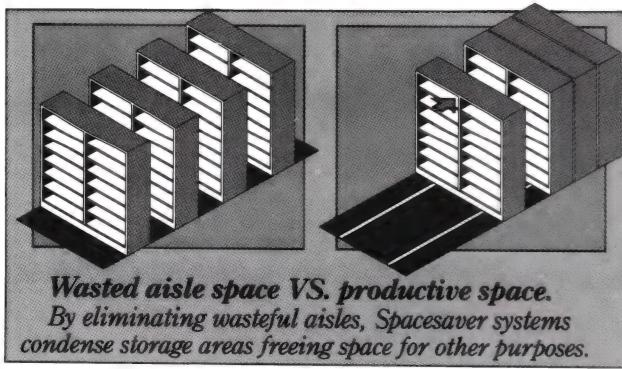
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# Culture Downtown

BY JENNIFER HUERGO



Cincinnati's Aronoff Center for the Arts helped revitalize the city's downtown area. Photo by Jeff Goldberg/Esto.

American cities are witnessing the birth of a new generation of cultural institutions whose mission goes beyond education and entertainment. Designed to complement a city's existing structures and patterns and to host a variety of activities, the new cultural centers aim to foster a renaissance in the streets around them.

The National Building Museum, Washington, D.C., spotlights six of these centers in "Building Culture Downtown: New Ways of Revitalizing the American City," on display until Jan. 3, 1999. "There has been so much investment in the arts lately," says Guest Curator Diane Dietsch. "We chose these six institutions because their buildings are architecturally diverse and clearly show a response to the context of the city." The case studies represent new construction and preservation, established eastern cities and younger western cities, science museums, and theaters and galleries for the

performing and visual arts. Each project is part of a larger, city-supported revitalization effort.

The exhibition opens with a brief review of the history of cultural centers in American cities. During the 1800s and early 1900s, museums, theaters, and other cultural institutions were built where people were most likely to visit them: in downtown areas. In the years following World War II, suburban expansion drew people and businesses out of the cities, and cultural attractions followed. According to the exhibition text, cultural centers built in the 1950s and 1960s, such as the Lincoln Center for the Arts in New York and the Los Angeles Music Center, were isolated campuses whose construction often meant the destruction of entire neighborhoods. While these centers drew large crowds for performances, the surrounding streets remained quiet during the off hours.

In contrast, cultural institutions of the

1990s "signal a return to civic engagement," says Dietsch. They are accessible, mix commercial and cultural activities, and reflect the architecture and society of their communities. "Building Culture Downtown" features photographs of several such centers, completed during the last few years, to demonstrate this growing trend. It then presents case studies of the Arizona Science Center, Phoenix; Science City at Union Station, Kansas City, Mo.; and four performing arts venues. The exhibition tells the stories of how and why the centers came to be, and how they relate to a city's master plan. Floor plans, architectural renderings, light studies, and mockups of fixtures reveal how the architects viewed and designed the buildings. A series of sketches shows the four possibilities for a single staircase architects considered. Another architect created a collage of desert and science images before designing the southwestern science center. "We wanted to give the public a sense of a creative process," says Dietsch.

Science City at Union Station and Arizona Science Center are the only museums featured in the exhibition. "I decided the museum aspect of this cultural boom should be represented by science museums because they seem to be part of a nascent movement and represent a newer building type," explains Dietsch. Housed in a 1914 Beaux Arts train station that was abandoned in 1983, Science City is the exhibition's only example of a renovation project. The science museum will fill a new wing and a portion of the existing station, while shops and restaurants are planned for other parts of the large building and train and bus service will be reestablished. A model of the station on display in "Building Culture Downtown" shows it surrounded by buildings, parks, and highways and connected via a skywalk to a nearby business complex. Science City

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is scheduled to be completed in 2000, so there are no current photographs in the exhibition. Dietsch and Assistant Curator Michael Harrison instead relied on two early 20th-century postcards, floor plans, and illustrations of planned exhibits to help visitors visualize the center.

The section on the Arizona Science Center includes a three-dimensional model of the building, but presents it as isolated from the surrounding city. A bird's-eye photograph shows the center within downtown Phoenix, near several other cultural attractions including a convention center, history museum, and pedestrian shopping district. Two side-by-side photographs offer the same view of the building, one in the orange-red light of sunset, the other in the blue tones of early evening. These colors are repeated in a large collage created by the building's architect that includes images of desert shapes and life, and objects and topics one might find in a science museum.

Only the area devoted to the Nancy Lee and Perry R. Bass Performance Hall in Fort Worth, Tex., does not include a full architectural model; instead, a plush theater seat is on display, near a reproduction of a balcony column and small cutaway model of the stage. The architects of the Cincinnati-based Aronoff Center provided a model that shows the building and several surrounding blocks to demonstrate that they had to consider how its volume would fit in with other structures. And what first appears to be an odd choice of wall covering for the exhibition gallery turns out to be a panel of the same blue corrugated steel that covers the San Jose Repertory Theatre.

Except for the Aronoff Center, which opened in 1995 and has spurred economic development in its neighborhood, none of the centers has been open long enough to allow for an evaluation of its impact. But that is not the point of the exhibition. "We're not making critical judgments about success," says Dietsch. "[Our] message is that the arts are very much alive in our cities. Ironically, the arts are not being supported by the federal government. The NEA is being sapped, but cities are absolutely investing in the arts. They [city planners] think these centers are important cultural resources and significant contributions to urban life." M

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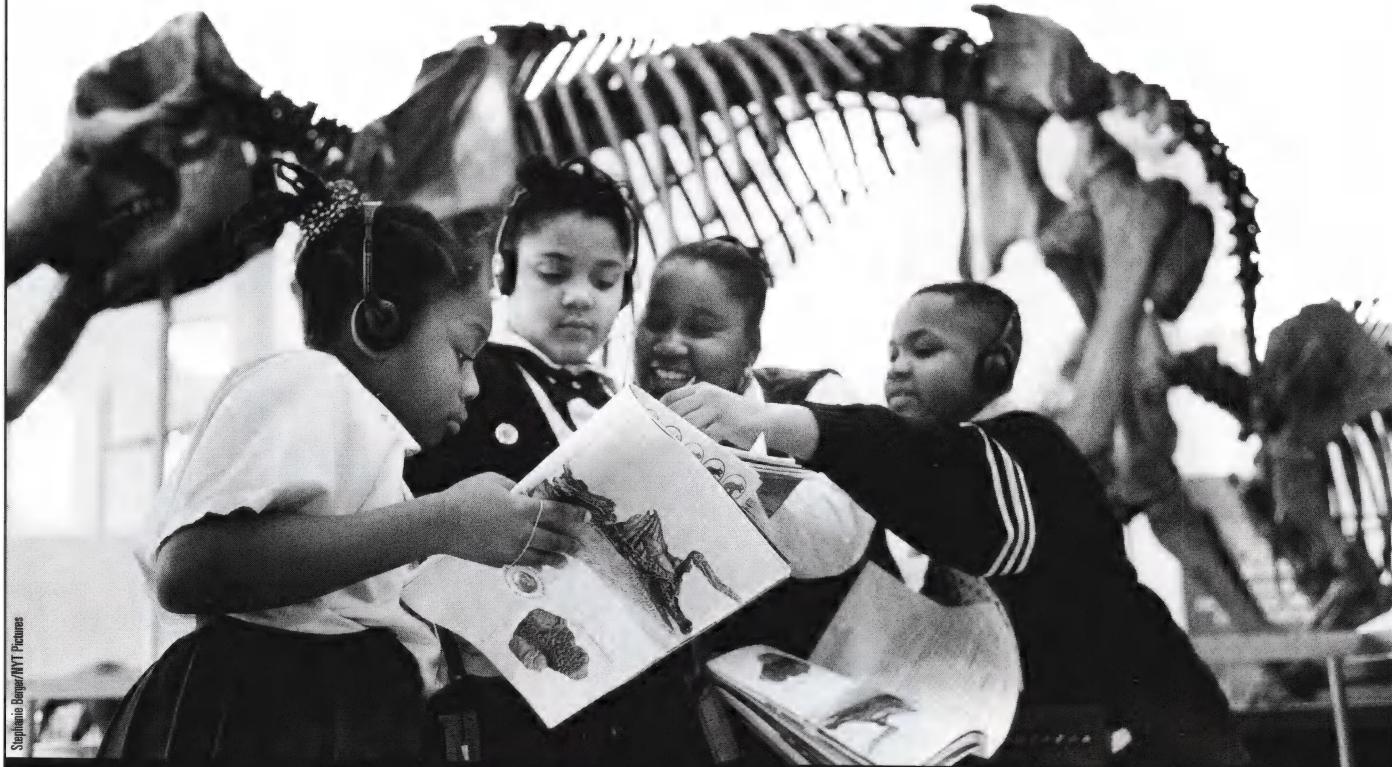


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# Open Studio's Digital Training

BY JANE LUSAKA

A recent visitor to the Internet "overheard" the following conversation at an on-line conference site: An artist expressed his frustration after trying unsuccessfully to sell his work via the World Wide Web. Be patient, advised a fellow artist. "There's no such thing as instant success in marketing." A museum director suggested the artist reevaluate his priorities. "I think being on-line might be about something other than selling art," she wrote. "No matter how good the virtual quality, you cannot get the same feeling as [when you are] in the presence of art."

Elsewhere on the site, a museum curator announced a juried competition for local artists, and a painter, confessed that he was terrified of "having to explain all these emotionally charged themes and works" at his first gallery showing.

These conversants—all artists or representatives from arts organizations—are participants in Open Studio: The Arts Online, an initiative developed in 1996 by the National Endowment for the Arts (NEA) and the Benton Foundation, Washington, D.C. Budgeted at \$1 million annually, Open Studio's mission is to "stake a place on the information superhighway for arts and cultural information and nonprofit arts organizations," says Project Manager Anne Greene. Through this project, Benton and the NEA hope to increase the amount of information about the arts on the Internet, provide ways for local arts and cultural organizations to publicize their activities, and create a cyberspace community for artists and arts organizations all over the country.

Visitors to the Open Studio Web site ([www.openstudio.org](http://www.openstudio.org)) encounter links to home pages—developed by museums, theater companies, writers' groups, poets, and artists, among others—where they can buy works of art, view Web-based art and literature, and find out about upcoming exhibitions and perfor-

mances. The site contains resource pages where users can access funding sources for arts-related projects or tools that help them create Web pages. Open Studio's participants also use the site to share thoughts about the advantages and disadvantages of being on the Web.

But Open Studio is more than an on-line artistic community. Its primary role to provide funds to organizations that create training programs in Web development and provide the public with Internet access. The first set of funds was allocated to 57 sites in October 1996 and March 1997; a second round of grants is planned for summer 1998. Grant recipients include libraries, community telecommunication networks, arts agencies, and museums, and are divided into two groups. Access sites are institutions that agree to set up public areas where community members can learn how to browse the Web and utilize its cultural resources. Mentor sites must be institutions with existing telecommunications resources. They receive up to \$35,000—to hire staff and/or buy or revamp computer equipment—to train 10 cultural organizations and 10 artists to develop Web sites. According to Open Studio's original guidelines, each of these trainees would then teach another organization or artist, thus creating several hundred arts-related Web sites in a short period of time. (Links to the home pages of many Open Studio participants can be found at the project's Web site.)

Of the 10 initial mentor sites, only one—the Seattle Art Museum—is a museum. "We were looking for organizations that have had experience training organizations and individuals how to publish on-line," says Greene. And very few museums have that training capability. But many of the mentor sites are helping museums become Internet-ready, she adds, "so a lot of museums are affected by this program."

Located close to Microsoft's head-

quarters in Bellevue, Wash., the Seattle Art Museum (SAM) saw the advantages to becoming technologically proficient, says Project Manager Robin Oppenheimer. Shoring up its own resources, the museum applied for an Open Studio grant in partnership with the Seattle Public Library and Technology Resource Institute, a nonprofit foundation that provides low-income communities with access to digital information. The partners developed classes on topics ranging from HTML coding to the "uneasy" relationship between art and the Internet. Says Oppenheimer: "We motivated the artists and organizations to understand their role in the new culture."

Interviews with representatives from the mentor sites reveal that the first year of the program required a great deal of flexibility; what Open Studio organizers envisioned was not always practical in the real world. Though generally pleased with the program, organizations often changed the rules to reflect the needs of their trainees and communities. For example, SAM's trainers found that it took longer than organizers had envisioned to get their students up to speed. As a result, "we realized early on that the 'each one, teach one' method would not work," says Oppenheimer.

Similarly, Charlotte's Web, a Charlotte, N.C.-based nonprofit that provides access to and training in electronic technology, revamped its requirements for potential trainees after the first six months. The first trainees ranged from people with no Web experience to those who were pretty savvy, says Executive Director Steve Snow. But staff found it difficult to develop an on-line community with people who could not grasp the power of the Web. Thus during the second half of the year, training targeted people with computer skills.

Open Studio has responded to the comments and criticisms from its men-  
(Please turn to *Cybermuse*, page 65)

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Los Angeles Police Historical Society, Los Angeles  
Martinez Historical Society & Museum, Chico  
San Luis Obispo County Historical Museum, San Luis Obispo

### COLORADO

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Pikes Peak Auto Hill Climb, Colorado Springs

### CONNECTICUT

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Simsbury Historical Society, Simsbury

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Dover Air Force Base Museum & Air Mobility Command Museum, Dover

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Dunedin Historical Museum, Dunedin  
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Lowndes County Historical Society & Museum, Valdosta  
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William Root House & Cobb Landmark Historical Society, Marietta

### HAWAII

Kokei's Natural History Museum, Kekaha

### IDAHO

Idaho Science Center, Arco

### ILLINOIS

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Dinsmore Homestead Foundation, Burlington

### LOUISIANA

Emy-Lou Biedenharn Foundation, Monroe

The Enchanted Museum, Baton Rouge

Northeast Louisiana Delta African American Heritage Museum, Monroe

The Opelousas Museum of Art, Opelousas

### MARYLAND

Germantown Cultural Arts Center Inc., Germantown

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# Unnatural History Museums

By Charles Alan Watkins

To prepare for the 21st century, natural history museums must face the fact that they are no longer the appropriate exhibition venues for subjects dealing with anthropology or world cultures—in short, people. We may take as the text for our sermon an excerpt from Peter Hoeg's mystery novel, *Smilla's Sense of Snow*, in which the enigmatic, half-Inuit hero, Smilla Qaavigaaq Jaspersen, observes that "any race of people that allows itself to be graded on a scale designed by European science will appear to be a culture of higher primates."

There are a growing number of museum visitors who, like Hoeg, clearly understand the historic connection between late 19th-century Social Darwinism and the appearance of exhibits about "exotic" peoples in the then-developing museums of natural history. Maintaining that connection today is not helpful. To use the Smithsonian Institution as an example, we are talking about a situation where one group of children goes to the National Museum of American History to learn about its ancestors within the context of nation building, pioneering instincts, and scientific achievement, while another group of children learns about its ancestors at the National Museum of Natural History within the context of elephants, dinosaurs, and famous rocks. The names give the game away—some people are "American," while others are,

well, "natural." The implication is not a pretty one, and we should not be surprised that some people might think a better representation of their culture and a better investment of time could be obtained by viewing a Hollywood feature film or a television sitcom. The obvious remedy is to separate people from consideration in natural history museums and place the relevant material in another sort of museum.

There may be a few, just a few, people who will not immediately endorse or appreciate this viewpoint. Obviously such an idea represents a major redistribution of a very valuable collections universe and the creation of a new type of museum (which could certainly be developed by natural history museums themselves). Should those factors prevent us from moving forward? I think not, unless natural history museums want to be like Wile E. Coyote who,

natural history subjects, relatively inexpensive air travel to far-off places, the enactment of NAGPRA, theme park dino shows, and the trend for zoos to present habitat displays. And there is no long-standing rule on how natural history museums should or must look. After all, natural history museums are not exactly as old as the hills that they often interpret. In fact, the last tenth of the current millennium, otherwise known as the 20th century, pretty much encompasses the life-span of this nation's formally organized public natural history museums.

It is important, too, to remember that the public museum movement is only about 200 years old, hardly enough time to assess whether extinction is a term that applies either to museums or certain types of their subject matter. But it is possible that particular kinds of museums have finite life-spans. They might outlive their audiences or cease to become the prime interpretive medium for their chosen subject matter. Or they might grow so huge in size that

**Some people might think a better representation  
of their culture could be obtained from a  
Hollywood feature film.**

having failed to capture the Roadrunner, zooms off the cliff but continues, for just a moment, to run on thin air.

Natural history museums are already working to redefine themselves. Why not go all the way? Certainly they need to reposition themselves within society. Of all types of museums, the natural history museum has been hardest hit by technological and cultural changes of

the 20th century. These changes include easily accessible video material about

their very bulk could be used against them by predatory marketers eager to grab commercially profitable aspects of interpretation before museums can respond.

Some decorative arts museums are considering precisely this problem. Decorative arts museums are, like their natural history brethren, not exactly free of "racist" underpinnings. Some years ago, Wendy Kaplan, writing in the *Winterthur Portfolio*, deconstructed the racial views of some of the significant founders of the Metropolitan's Ameri-

(Please turn to Forum, page 67)

Charles Alan Watkins is director,  
Appalachian Cultural Museum, Boone,

# Risk & Opportunity

How would you advise a college student looking at career opportunities? ● Is the museum profession a wise choice? ● What are the risks and rewards, the opportunities and the realities of working in a museum at the close of the 20th century? ● *Museum News* asked seven professionals from different disciplines to answer these questions, and thus offer an impromptu evaluation of the field and the chances for success within it.



- Our writers consider the issues of pay and professional satisfaction, and evaluate opportunities in management, education, and professional training, as well as the opportunities for minorities and for college graduates entering the profession.
- The resulting opinions—some of them frank and surprising, some confirming and others contradicting widely held beliefs—will prove of interest not only to young professionals entering the museum work place, but also to their more experienced senior colleagues.

## → The Museum as Career Choice

and difficult, repetitive, and/or contentious obligations. The former group frequently includes exciting exhibit openings and product introductions, mission-satisfying acquisitions, campaign completion parties, successful donor dinners, teamwork breakthrough, new facilities, great media coverage, potent staff additions, budget surpluses, innovative programs, broad educational recognition, good board relations, and the like. The latter category includes weak product introductions, ho-hum acquisitions, end-

profession, three big ones occur to me right now.

1.) Timing, as they say, is everything. This is a great time to be in the museum field because everything is in motion and the rules are rapidly changing. The field is reinventing itself around the twin concepts of service and value. This orientation comes from an increasingly sophisticated and broadly shared sense of the evolving role of cultural organizations in our changing society. The paradigm shift that marks this recognition is evidenced in several key ways in many museums:

- an outward focus on users and the community;
- the creation of strategic and novel collaborations that unite the unique resources of the museum with other types of resource providers in the larger community for broad “quality of life” value;
- recognition of the power to connect our special educational capabilities, techniques, and tools with fun and participatory delivery mechanisms for new and entertaining learning experiences for users of all ages;
- opportunities for cultural organizations to bundle with each other and with other hospitality venues to provide across-the-board destination environments for an increasing number of traveling cultural tourists;
- renewed understanding of the great power that resides in the creative deployment of the authentic—museums’ most powerful resource.

less and suspended capital campaigns, staff crises and HR nightmares, budget shortfalls and financial disasters, uninspiring old programs, zero educational recognition, poor board relations, and the like. Some of this is unique to our world, but much of it, frankly, is not. Solid products and services, timely resource acquisition, strong community and staff support, numbers going the right way, well-maintained and well-functioning facilities, good positioning, shrewd risk management, competitive value, directive and supportive board relations—what senior manager in the public, private, or nonprofit sectors does not seek these outcomes? Similarly, we all dread their opposites.

The requirements for senior management success in our field, it seems to me, have striking similarities to success in other arenas as well. A short list of “success” attributes might include:

- being a conceptual thinker, one who can put the parts together;
- possessing a sixth sense for trends five or 10 years out to help assess and direct risk;
- being an initiator, making things happen;
- being a culture builder/communicator/behavior modeler;
- knowing the critical jobs in the organization and ensuring A+ players in each;
- driving effective and productive external collaborations;
- loving the product, believing the mission, and expressing both with passion and energy in the marketplace.

So what are the distinctive opportunities, the unique challenges for senior managers in this field? Although I’m sure we could create a large and impressive list if we surveyed the

## Opportunities in Management • By Steven K. Hamp

*Steven K. Hamp is president, Henry Ford Museum & Greenfield Village, Dearborn, Mich.*

From the start, allow me to express a bias: I really enjoy my job. I am president of Henry Ford Museum & Greenfield Village, a wonderful and exciting, complex and challenging museum located in metropolitan Detroit. In the course of any given day, I talk to many people, probably just as you do in your work. They might be corporate or civic leaders, traveling families, or high-school students. One of the most consistent features of these otherwise diverse conversations is the way people outside the field assess my job: “You have the best job in the world.” “I’ll bet you have a ball here.” “Coming to work must be a real joy.” “What a lucky duck! All this great stuff to play around with.” And so on.

Based on conversations with colleagues around the field, I don’t think these characterizations are particularly unique. Depending on the day, on whether intended or unintended events are occurring—and whether they are good or bad—I respond differently. The good day/intended event response is, “You know, it really is a terrific thing to do.” The bad day/unintended response is expressed in thought only: “You’re patronizing me. You gloss over the headaches, overemphasize the fun and ceremony, and certainly overestimate the pay.” Most of the time, though, I think they truly mean that I am a lucky duck. Most of the time, I feel like one, too.

To be a director or senior manager in the museum world today means undertaking both wonderful and rewarding challenges

As a sector, we are coming to understand that the walls that have both protected us and constrained us are collapsing and that there exists, in the larger world, an expectation that we define our contribution in new and demonstrable ways. For those who relish a dynamic environment and want to help rewrite the rules, the museum field is a

great place to be right now.

2.) For years, every best-selling book on business success and organizational focus has preached the mantra of customer service. No argument. Museums and most other organizations have discovered the hard way the fallacy of successful enterprises built on internal conversation alone, one in which the customer is an afterthought. The good news for our

field is that on any given day you can instantly assess user satisfaction. Just open your office door and enter the experience along with your visitors. Watch them and talk with them. This opportunity for instantaneous feedback and immersion



is not available to senior management in many other enterprises. This is the feature that sets us apart: We work surrounded by our visitors—our customers—and they are almost always willing to tell us what is and is not meeting their needs. Once you get used to it, visitor feedback, obtained in this constant and immediate fashion, becomes your friend, an important tool that helps shape experiences that people really care about.

3.) In our business, people often complain about funding, pay, and lack of appreciation. But rarely do you hear complaints from our ranks about our environments. Some facilities are old, some are new; some are indoors, some outdoors; some rural, some urban; some well-financed, some struggling. But almost all share the common feature of being quite special, wonderful places in which to spend one's working life. Because one of our most fundamental shared obligations is stewardship—whether of objects, ideas, natural

settings, or living species—we work surrounded by a cultural or natural richness that has few parallels in other work settings. No faceless office towers here; instead, great art collections, beautiful botanical gardens, historical artifacts chronicling our evolution as a society, and kids, kids, kids! What to us are unique work settings are, to our customers, wondrous places to visit. Because of this, we are loved, we are cared for, we are cherished by many, many supporters. It is hard to think of another work situation where the environments are so significant and uncommon and where, because of our obligation to nurture and grow and make appropriate use of them, we are trusted and regarded as special. That's pretty high ground.

I'm revealing my bias again. In a world full of challenge and opportunity, the museum community offers plenty of both right now. There remain plenty of things to fix or create, but there is no better time to begin than now.

museum positions, ranging from information technology jobs to secretarial positions, whose pay reflects the prevailing market value. In many places, particularly in metropolitan areas, the market influences what institutions pay.

We in the museum field generally talk less about monetary compensation and more

Still, museums are institutions that are built on service. And you have to be there to service your audience. Many institutions are still trying to figure out how they can improve the quality of life for their employees so that they can better serve the public.

I didn't come into the nonprofit sector because I thought I would get rich. Similarly a majority of people enter the museum field because they have such a love for it. Sometimes dedicated staff have to be told, "You have to go home now." They don't do it for the money; they are committed to the field and to the institution. Because of this, in the past there were administrators who said, "Okay, we can pay them a lower salary." They often considered museum staff expendable. The prevailing view was: "If they don't like it, they can leave; we can always fill the slot."

But that is changing now because the field is getting more competitive. Most institutions are beginning to see that they need to change in a lot of different areas. As new institutions come on-line, they raid the older ones for staff. Thus older institutions have to make sure that their infrastructure, pay structure, and other strategic rewards are on par with similar institutions in the area, and are as close to the market value as the museum can afford.

There is another perception that, in the museum field, the salaries of higher manage-

## Compensation in Museums • By Paul L. Chin

*Paul L. Chin is director of human resources and diversity, New England Aquarium, Boston. He also serves as chairman for the Human Resource Consortium for Cultural Institutions of Massachusetts, which negotiates with insurance providers, educational institutions, consulting companies, law firms, and direct service vendors to obtain group discounts for members' employees.*

There is a perception that museum professionals are paid significantly less than their colleagues in the for-profit sector. There is probably some truth to that perception. But there are also many

about the strategic rewards the profession provides. We should take into account both wealth creation—salary, retirement plans, anything that creates wealth for the individual employee—and the quality of the work life in the museum world. For example, museums are organizations that can allow for flexible schedules and can explore the possibilities of telecommuting and the like. Of course, not all positions lend themselves to such flexibility. Visitor services staff could not work from home, for example. But some development jobs could probably be conducted at home, and certainly communications people could telecommute. It all depends on the type of position and institution, the importance of a staff member's responsibility on a day-to-day basis versus a project-to-project basis.

ment positions (CEOs, directors, assistant directors, etc.) are rising much faster than those of middle-management positions (curators, registrars, educators, etc.). Again, I believe there is some truth to this. But it is also a two-edged sword. On the one hand, you need to have on the senior side the level of quality and experienced management to drive the institutions and make them fully successful. To attract and retain that level of leadership, the museum has to pay well or at least competitively. At the other end of the spectrum, to keep the public coming in and to implement the vision and operational plan that the leadership develops, you have to have quality line staff and supervisory staff. Much depends on the market you are in. Local, regional demographics will help determine what an institution can pay middle-management positions and line staff.

Compensation has to be driven by the market. Museums can only depend to a certain extent on people's dedication. People still have to feed themselves and their families. In certain types of institutions, you can see the migration just by looking at the age of the staff. For example, in an aquarium setting, you might have a certain number of dedicated aquarists, people who feed and care for the collection, who are in their 20s. They don't place a lot of emphasis on benefits or the salary, as long as they have enough to survive. When they move into their 30s and 40s, things change. They start to settle down, get married, have children—they have to support a family. So they start to look for the dollars, for the benefits, and those needs increase as they get older.

My advice to someone considering a museum career today is, "Keep your eyes

wide open." You really have to make a conscious choice about it, especially if you have training and experience that can be applied in the corporate world as well as the nonprofit world. Your career choice becomes a decision about quality of life. I worked in the corporate world. But I reached a point in my career when I realized I wanted to work for an organization that made a difference in the world. To the young museum professional, I would say what my boss once told me, and he lives it and I live it: "Do what you love and you'll love what you do." If you love it, you're going to do it well.

can and do make to museums in general.

In the past, and too often in the present, museums among other public institutions have tended to judge minorities as secondary to the "majority culture group." In general, minorities continue to be subjected to differential and negative treatment in educational

tution. Yet while it appears that such public and institutional cultural diversity campaigns resulted in more (not many) hiring of people of color, it also appears that the majority of these new entrants are employed mostly in racial and ethnic-specific museums and outreach and public program-related positions rather than in general or senior policy-making positions that oversee and influence all or major aspects of museum management, employment, research, collections, and exhibitions. The increased emphasis on diversity and multiculturalism, however, has helped to expand the numbers of minorities entering the museum profession. The pipeline of potential minority job hires is larger than ever.

Despite important recent progress in minority employment in general public museums, minorities are still severely hampered by prejudicial attitudes about qualifications and multicultural values, limited collegial interests and interaction with non-minority professionals, and low entry-level salaries and lack of opportunities

## Opportunities for Minorities ● By James Early

*James Early is Director of Cultural Studies and Communications, Center for Folklife Programs and Cultural Studies, Smithsonian Institution, Washington, D.C.*

Much has been said and written during the last 15 years regarding ways to increase employment access and hiring and to enhance career development opportunities for minorities of color in the museum profession. After so much ink and diversity dialogues, it is time for the museum community to be forthright and evaluate its actions and results. We must address contemporary problems and opportunities in the context of historical depreciation of minority cultures and exclusion of minority groups, the all-too-presently maintained limited employment access for particular racial and cultural groups, erratic attention to minority cultures, and lack of attention to professional contributions that minorities

preparation and in job placement and promotional opportunities. This is also the case for many minorities with advanced degrees and those who have demonstrated years of professional experience.

In many businesses as well as in museums, an affirmative program to encourage fair and equitable employment practices resulted in improved opportunities for identifying, recruiting, employing, and providing collegial support for minorities. At the Smithsonian, tacit recognition by some museum directors and explicit statements and actions by a few senior administrators and many staff members of color, bolstered and/or prodded by minority communities and Congressional representatives, has led to increased minority employment and promotion, and positive contributions to the work of the whole insti-



for promotion. Broadly speaking, the numbers and categories of racially and culturally diverse minority staff, the job positions into which they are hired, and the qualitative impact or contributions related to minority employment in most museums still remains quite small, a problem that is haphazardly addressed.

In the case of the Smithsonian, the scene over the last 15 years is deceptive. Despite early cautions from African Americans and other representatives of color inside and outside the museum, the dominance of the white/black social construct in U.S. life and culture meant that more attention

was placed on increasing African American hires and promotions (including senior policy positions) and less on employment of other federally classified minorities, especially Asian Pacific Americans and Hispanics. In my view, individual interests and/or group-specific interests among some African-Americans contributed to lack of employment attention to other minorities, although the positive multicultural work of the Smithsonian's Center for Museum Studies is to be commended. Native American employment at the Smithsonian has been limited, notwithstanding major opportunities opened up by the National Museum of the American Indian.

In my view, reticence to examine and to act upon the underlying realities behind the term "minority" in relation to social and cul-

tural schisms, restrictive museum mandates and curatorial practices, contemporary social contexts in which museums exist, assumptions about audiences, and museum hiring practices is still a fetter to substantive and sustained progress. Too many museum directors and senior staffs have assumed that an acceptable response to historical exclusion, cultural denigration, and current multicultural demands is to hire a few minorities, usually from one group rather than from several, and/or present a few select "minority-focused" exhibitions and public programs while maintaining traditional value assumptions and decision-making practices.

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immigrant, I was supposed to graduate from college having studied something useful. For my father that meant becoming a teacher, nurse, or secretary—not an artist or actress. I was expected to work for a short time in

circumstances: I became the director of education at the venerable Institute of Contemporary Art (ICA) in Boston. I was joined by my adventurous but equally untrained pals from Summerthing. Together, we resurrect-

## Continuous, Unexpected Joy and Fascinating, If Demanding Work • By Elaine Heumann Gurian

*Elaine Heumann Gurian is currently acting director of the Cranbrook Institute of Science, Bloomfield Hills, Mich. She has been deputy director of the Boston Children's Museum, the National Museum of the American Indian, and the United States Holocaust Memorial Museum, and deputy assistant secretary of the Smithsonian Institution. She is a founding member of the Museum Group, an association of former senior museum officers who are now consultants, and is editor of Institutional Trauma: Major Change in Museums and Its Effect on Staff, published by AAM.*

In the 1950s, as the daughter of a recently well-off German-Jewish

my useful craft, marry a doctor, retire to raise children, keep a home, drive a station wagon, live in the suburbs, strive for ever-increasing material comforts as long as they were tasteful, and volunteer my time for worthy causes, preferably Jewish ones.

That was precisely what I did, though in a slightly different sequence. In 1968, in the summer of my 31st year, having acquired an elementary art teaching certificate, two children, the requisite doctor husband, and suitable wagon, I volunteered to help with Summerthing, the mobile enrichment program supported by Boston Mayor Kevin White. This citywide program was started to keep a hot, previously riot-torn city at some peace. That fall, my eldest child became critically and ultimately chronically ill and I, finally acknowledging that I was not sufficiently talented in home economics to be the stereotypical young housewife, went into the work force through a series of the most wonderful, serendipitous, and supportive

ed the ICA from receivership and proceeded to reopen it.

I started my career, then, with a very good-sounding, if in retrospect slightly fraudulent title, and I have never looked back. In the beginning I found it difficult to pick up my paycheck, not because I didn't need the money, but because I could not believe that anyone would actually pay me to learn so much, have so much exciting pleasure, and change my self-image from homebody to working woman.

Subsequently, I went on to work at the Boston Children's Museum, the Smithsonian Institution, the National Museum of the American Indian, and the United States Holocaust Memorial Museum; created an international consultant business; and now, for a short interlude, I am acting director of the Cranbrook Institute of Science. Each opportunity came to me through equally providential and unexpected circumstances. Thus my career-building advice to others

remains: If it interests you, say yes before either you or your future employer gets cold feet.

Everything I have learned in this museum business I have learned by doing without knowing the rules, through the collusion and forbearance of loving colleagues and nurturing mentors. I have been graced beyond measure. Perhaps this is an aspect of the profession that is not well acknowledged: Museums can be wonderfully open places to work where exciting opportunities can sometimes be created quickly and a person can change and grow more freely than it is imagined to be the case in the corporate world.

What to make of this? Each day when I arise I feel fortunate and enthusiastic. I still remember being a city youngster unfamiliar with museums and scared to enter. Therefore I work every day to encourage museums to become familiar and safe places of learning, delight, and contemplation for all. Yet, in doing that work with missionary zeal, I reflect that I earn a pretty decent wage, meet astonishing people, learn marvelous information about all sorts of things, and work

hard amidst other hardworking colleagues who think it's all worthwhile. I join my cohorts in travel to all manner of places I never expected to see, and I often work for powerful leaders I certainly never thought would grace my horizon.

Raised to be a homemaker in the suburbs, I am instead an executive in a beautiful and rarified world. My astonished feeling of good fortune, I would contend, is an accident of history. I think my male colleagues expected to succeed. But in doing so, they are less surprised and may have missed something. And the delightful young women taught from a tender age that they could and should conquer the work world may never know how amazed those of us feel who succeeded unexpectedly.

But surprise and delight are not my only emotions. The museum world is an exacting place. While we all deal with wonderful material, we do so using the same management skills and dedication as those who successfully make sweaters or build houses. It is an aspect of our field that is much misunderstood, especially by those selfsame sweater makers and house builders when they

become trustees. They hope that management in the museum world will be as easy and beautiful as the material we exhibit. In serving on our boards, they sometimes expect to find respite from the real world.

It turns out, to my surprise, that I love the business of management, and all the skills involved. I love construction, financial forecasting, and managerial problem solving. It is often those among us who love business—trained or not—who succeed in the museum world. Despite the public perception, this is a hard-nosed industry about wonderful and seemingly “soft” material. The world confuses our product with our process. Sometimes we do, too.

I am a learning junkie and museum administration is so multifaceted that just when you can say three insider words that make

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mize the educational impact of permanent collections and special exhibitions. They train interpreters (docents) to negotiate the broader and more diverse audiences today's museums are actively seeking. They implement programming and community outreach services that resonate with all the museum's

career as a volunteer at a local historic house museum. I had two main duties: working on collections records and giving tours. One seemed like legitimate “museum work,” the other more akin to entertaining, but both provided valuable lessons. Those were the days of readily available government monies. State and federal funds were fueling a tremendous growth in educational programs and outreach services, and museum workers were starting to question why they existed: Was it for the object or the audience? That was also a time when museum education was emerging as a distinct specialty within the field and becoming a true profession.

At one of my first job interviews, I was asked whether I was a “people” or an “object” person. I answered that while I had a true love of objects, what I found interesting were the human stories behind their existence. Instinctively, I knew that the object-people

## Opportunities for Educators

● By Lial A. Jones

Lial A. Jones is deputy director, Delaware Art Museum, Wilmington.

It is the mission of museums to collect, preserve, and exhibit for the purposes of education. Therefore part of everyone's job in any museum is education, just as part of everyone's job is security, development, public relations, marketing, and visitor services. This fundamental realization about the objectives of museums has crystallized over the past two decades, presenting the museum educator with exciting challenges and great potential for professional growth. Today museum educators plan their own exhibitions and work with curators to maxi-

“publics,” and collaborate with business and community leaders on projects that will bring prestige and economic support to the museum's broader institutional objectives. The model of the marginalized museum educator who only runs school programs is outmoded. In today's museum environment, the educator's role is central and leads that individual into important working relationships with management and staff in every facet of the institution.

My personal and professional experiences as a museum educator during a 24-year career might serve as a case-in-point for the rewarding possibilities open to young people entering the field today. I began my museum

intersection is what holds the interest of the public. That knowledge plus the people skills I honed while giving tours and interacting with varied audiences led to the creation of allies and supporters among the museum's diverse constituents and eventually to the accumulation of real power within the organization.

To capitalize on this power, I marshaled my reverence of objects and my ability to make objects relevant to others, and laid a course towards museum management. I sought greater administrative duties and improved my financial and management skills. Like others before me, I am now

proof that museum education is a great stepping stone to museum stewardship.

My experience as a museum educator is not yet typical within the profession, but I believe that it soon will be. Several months ago there was a discussion on the Museum-ed listserv in which the author expressed dismay at the marginalization of educators and education that she had found in her career. As I read the posting, I realized that it did not in any way reflect my experiences. I have been fortunate to work in institutions that place education at the very core of their being and allowed me to grow professionally. Unfortunately, many educators will tell you they still don't get enough respect, power, or money in their museums, but this retrograde orientation toward the profession is on the wane. Respect is given to those who provide edifica-

tion in an enjoyable manner, since facilitating learning remains the educator's primary charge. Power is there for the taking, provided an educator performs his or her duties well. Compared to other areas of the museum profession, educators' salaries are still low. However, most corporations, foundations, government agencies, and other funders are directing emphasis and dollars to educational programming. If this trend continues (and it seems it will), educators will benefit.

The opportunities for educators in today's museum environment are tremendous. The challenge of interpreting collections and educating diverse audiences in the new millennium is awe inspiring and of great social and political value in today's cultural climate. Opportunities are all around. We just need to seize them.

ple from distant places and enhancing their experiences in the locale of the museum. Museums used to bring local citizens knowledge about far-away places and times, diverse groups of people, and less familiar things. Now they provide places for strangers to become, at least for a moment, neighbors.

As museums move from civic functions

Reflecting broader functions, museum roles sometimes have contradictory goals within the operation of the institution. The objectives of scholars seeking knowledge are different from those of entrepreneurs trying to obtain funds. Conservators caring for objects question their use by interpreters in public presentation. Surviving, growing,

## Opportunities for Advancement and Professional Training ●

By Terry R. Reynolds

*Terry R. Reynolds is curator, University Museum, New Mexico State University, Las Cruces. Until recently, she was chair of the AAM Committee on Museum Professional Training and director of the museum studies program at the University of Denver.*

Like many other professional arenas at the end of the 20th century, the museum world is in a state of flux. Once museums were directed entirely toward the enlightenment of citizenry and the advancement of the body politic through the gaining and preservation of knowledge. Now they also are focused on entertaining peo-

to leisure-time activities, they also are moving from government-subsidized funding to financial support from businesses and their own entrepreneurial activities. They are becoming more oriented to the external world in which they are situated and which impacts their 21st-century destinies.

The broadening of museum functions and orientations impacts career advancement because there are more positions to be filled, although some of the old roles are no longer needed. There are also more people seeking those positions. People looking for practical ways to use the disciplinary knowledge learned in colleges or universities are turning to museums for employment. Increasing numbers of people are training in museum studies and public history programs. As a result, competition for museum positions has increased dramatically in the last decade.

flourishing, and advancing within this contradictory context will not be easy. It will be challenging and exciting for those willing and able to deal with complexity and contradiction, to develop new ways of doing, and to learn constantly.

Career advancement has been defined as moving up a hierarchy of positions, e.g., from curatorial assistant to curator to director, or from a small local history museum to a larger state history museum. In the years ahead, more museum professionals will become self-employed consultants and short-term contract employees. The old definition of career advancement will be meaningless in such situations. Advancement may entail moving from working on projects in which one has little interest to working only on those projects of great interest. It may mean working for a few museums with which one

has good relations rather than with any museum willing to pay.

There are many learning opportunities available to those interested in advancing in the museum profession. Managerial and administrative knowledge and skills can be further developed in institutes developed for museum professionals. Museum associations offer opportunities to learn about new technologies and techniques in sessions at their annual meetings and in professional development workshops. Most museum professionals are willing to share their knowledge with the less-experienced in the field.

Educational opportunities directed to museum professionals, however, need to be improved in several ways. Associations and

other organizations offering workshops and sessions should establish priorities for topics and offer those topics regularly. Educational opportunities should be cost-effective for participants. Presenters also need to develop better teaching skills and to be more sensitive to the needs of participants. The quality of workshops and sessions will be improved by acting on suggestions gained from participants' feedback.

Universities, colleges, community organizations, and private education companies offer many courses beneficial to those pursuing museum careers. These include courses on nonprofit management, leadership, fund raising, and communication technologies. Universities and colleges also offer courses in

disciplinary knowledge of history, natural sciences, art, and anthropology. There are many professional development opportunities, but career advancement depends not only on the knowledge and skills individuals have obtained, but on how well they can apply knowledge and skills to the jobs they do. Museums are oriented to results, not promise.

The 21st-century museum, moreover, will require more than learning the basics of one's job and being diligent. Those working in the complex world of museums

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A master's degree is now required for most entry-level positions—even those paying in the high teens or low 20s. Students must be more skilled than they needed to be in the past. The technical requirements of collections care mean that a curator must have very specific knowledge about lighting, security, and the structure and deterioration

field doesn't seem willing to approve minimum standards for the profession. I often receive calls from colleges or universities hoping to establish a program with a course or two. These programs seem to set up false hope for students without giving them the

## University Training and Opportunities for Entry-Level Personnel ● By Gretchen Sullivan Sorin

*Gretchen Sullivan Sorin is director, Cooperstown Graduate Program, which is cosponsored by the State University of New York, College at Oneonta, and New York State Historical Association, Cooperstown.*

Like most graduate-level museum studies programs, the Cooperstown Graduate Program is changing dramatically to meet the needs of the profession, where an emphasis on teamwork is the new model, replacing the lone curator studying a collection in the bowels of the museum. Today curators must work with educators, marketing professionals, and museum store managers, as well as scholars. That means that interpersonal skills, team-building training, and management skills are as important as scholarship. Museum professionals must be able to communicate effectively with their colleagues and diverse groups of visitors.

of materials to work effectively with the designer and other members of the exhibition team. Today, there is a great deal more specialization in the profession because there is so much more to know.

For example, museum educators must understand how people at different stages learn, the history and principles of museum education, how to create museum education programs and services for people at different stages, how to develop programs for people with disabilities. They should know the content of the subject—history, art, or science, for example—that they are teaching. In addition, a director of education must have budget, teamwork, and management skills, and be familiar with the work of other departments of the museum. That's a tall order for a museum studies program to fill.

I am concerned about the proliferation of museums studies training programs. The

tools to enter the profession and be successful.

More than ever, museums should be concerned about sound management and creative leadership. We are borrowing all sorts of models from other arts organizations and the private sector to generate income, manage staff, and attract new audiences. Consequently, an increase in management training for entry-level professionals is absolutely essential. Mid-career management training programs, such as the Museum Management Institute program in California, have had an extremely positive effect on the profession.

I am very concerned about the  
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# INTO THE WORLD

Years ago, according to tradition, new museum workers learned their craft on the job. They worked in menial positions for long hours and little pay, and were willing to wait years before moving up the career advancement ladder. But as the job market has grown more competitive, so has the museum field. Museum positions are now more specialized and many require training at the graduate level. Today, museums compete for staff with for-profit organizations such as theme parks and corporate museums or with large foundations and other nonprofits offering higher salaries and greater benefits. The question is: Can the museum field continue to retain the best and the brightest?

*Museum News* asked the directors of four graduate programs in museum studies and eight recent graduates, selected at random, to reflect on how the museum field treats its newest professionals. Among the questions they were asked to consider: Was it worth the money spent on tuition? Do graduates feel adequately prepared for the museum workplace? Do they expect to remain in the field?



**Gary Edson, Director,  
Museum Science Program,  
Texas Tech University,  
Lubbock.**

*Established in 1974, the Museum Science Program is a two-year, 45-credit master's program. The tuition per credit hour for in-state students is \$34.00; for non-residents, \$248.00.*

The traditional "object" orientation of many programs has expanded to include advanced courses in management, law, public relations, philanthropy, business, data management, etc. The list of possible topics is growing as a reflection of the inclusive

nature of museum activities.

More than 90 percent of the students graduating from the Museum Science Program are employed within a few months after graduation. For several years most entered the work force in collections-oriented positions, particularly as collections managers. Today students are finding jobs in a variety of positions, as registrars, exhibition designers, education program managers, data managers, development and public relations coordinators, curators, and directors. . . . Graduates opting for smaller local museums generally have a starting salary in the low to mid-20s. Those starting their

careers in larger museums in urban settings receive salaries ranging from the mid-20s to the upper 30s. . . .

A survey conducted a few years ago indicated that students from the Museum Science Program had as many as three jobs in the first five years after graduation. The job changes were for positions with greater responsibilities, better salaries, preferred locations, or more desirable working environments. The trend reflects the tendency for museums to seek persons with two or more years of working experience. . . . At the time the survey was conducted, 85 percent of our graduates were

employed in museum-related work. That pattern may be changing. Students can now consider positions in local and state governments supervising heritage management projects and tourism activities. Qualified exhibits and education personnel are finding employment opportunities in the for-profit community, as are public relations and development specialists. An increasing number of students are opting to continue their education by entering discipline-specific Ph.D. programs. The opportunities are as diverse as the student body.



**Marjorie Schwarzer, Chair,  
Department of Museum  
Studies, John F. Kennedy  
University, Orinda, Calif.**

*The program was established in 1974. Tuition ranges from \$9,936 for the 18-month certificate program to \$15,204 for the two-year master's program.*

Approximately 80 percent of our graduates find jobs in the museum field, but this figure rises and falls depending on geographic preferences, how flexible the graduate is, the economy, type of position being sought, prior experience, and professional demeanor. Nothing beats professionalism, courtesy, an upbeat attitude, and a good manner with people. Many employers ask me about a graduate's writing and creative skills. People possessing these qualities will always stand the best chance of finding a suitable position.

Over the past two years, our entry-level graduates have found positions such as these: curator, curatorial assistant, curator of education, education assistant, floor manager, membership manager, registrar, assistant registrar, collections manager, project manager or assistant for firms that consult to museums, exhibition developer, and evaluator, in art, children's, science, history, and corporate museums. Starting salaries vary but seem to be in the mid-20s to low 30s. People who have had substantial work experience prior to entering the program go right

into leadership positions, such as director.

My impression is that museum studies graduates tend to stay in the field. They have been prepared for the rigors, standards, and expectations of the field, and they are passionate! But is the workplace all they expected it to be? Of course not! My hunch is that recent graduates experience something similar to what I experienced in my first job out of graduate school: a feeling that the workplace doesn't appreciate all the knowledge and the potential that they bring. It's a question of finding a middle ground. New professionals need to find ways to apply their skills in a way that adds value to the museum. Those hiring them need to make better use of the insight and skill recent graduates bring to the museum field.



**Flora Edouwaye S. Kaplan,  
Director, Museum Studies  
Program, Graduate  
School of Arts and Sciences,  
New York University.**

*Applicants must have a master's or a Ph.D. or have been accepted by an advanced degree program. Students have three years to complete this 24-credit certificate program, which was established in 1978. Tuition is \$675 per point.*

We have approximately 500 graduates. We surveyed more than 350 two years ago. We found that the graduates are working in a wide variety of positions—directors of museums, curators, develop-

ment directors, assistant curators, registrars, designers, and media specialists. We established that 95 percent of our graduates are working in the field.

I have tried to teach what I wish I knew when I began my curatorial work many years ago. This is both an academic and a theoretical program and deals with museum applications. I don't believe in just teaching techniques—those change. You must have the intellectual training and critical ability to think about problems as they arise.

This is a very international program and students come from every corner of the world. It's hard to compare salaries across countries and regions. Museums in small communities don't pay the same salaries as major museums in the United States. My impression is that the starting salaries—for someone with a museum studies background and a master's or a Ph.D.—are comparable to those of an assistant professor at a college or university. . . .

Just as museums are different, so too are the people who work in them. They need different things and want to do different things. Graduate education is a professional choice and that means that it is a life choice. It is a commitment to public service. We want the best people academically for the program, but those who are committed to the museum field and to public service. Today it is not enough to have a discipline-based graduate degree. Museum work

requires increasingly specialized knowledge. Directors tell me that if they have a choice between someone with a graduate degree and someone with a graduate degree and museum studies, they always take the person with museum studies.

I've found that our graduates retain the sense of excitement about the possibilities of work and creativity in museums. The great thing about museum work is that what you do really depends on you.



**Kym Rice, Interim  
Director, The George  
Washington University  
Museum Studies Program,  
Washington, D.C.**

*Students take about two and a half years to attain a master's degree. The program was established in 1976 and has a tuition of approximately \$28,560.*

About 80 percent of our graduates are employed in the museum field. (It can take up to a year to find a job, however.) They are working as collections managers, program assistants, curatorial assistants, assistant directors in small museums, marketing/public relations managers, though immediately after graduation most obtain entry-level jobs. The average starting salary is between \$21,000 and \$32,000.

It has always been hard to find jobs in the profession. I don't feel that it is any easier or harder now. A survey we conducted in late 1997

showed that our graduates do stay in the field, often getting jobs with increasing responsibility. Of the 75 survey respondents, 69 felt that they were effectively prepared for a museum career by the GWU program; two said they were not; two said "yes and no"; and two said "neither yes or no."

Is the workplace what they expected? That's hard to answer. Every person's experience is different. We try to prepare them but, really, can any program?

**Stephanie Carson,  
Coordinator of the  
Permanent Collection,  
Tiffany & Co. Archives,  
New York.**

*Graduated from George Washington University in 1995.*

Despite applying for jobs listed in *Aviso* and sending letters and resumes to various museums, I was not able to find a permanent position immediately after graduation. But I'd applied for a number of internships and was accepted for an internship at the University of Pennsylvania Museum of Archaeology and Anthropology. With the experience I gained during the seven months I was at the museum, I was able to find a permanent job immediately. . . . My volunteer and internship experience prepared me for the work environment: well-educated staff (largely female), great collections in adequate storage, tight budgets, etc. . . . Entering the museum field was a good choice for me because I find it fulfilling to work with interesting and creative people and care for beautiful and fascinating artifacts.

**Chelsea Favrhov, Program Assistant, Asian Art Museum, San Francisco.**

*Graduated from John F. Kennedy University in 1996.*

It was difficult for me to find a job after graduation because I had no previous experience other than internships and I wanted to stay in the San Francisco area. It took me a year to find a position as program assistant in the education department at the Asian Art Museum. . . . I was prepared to see education as a struggling department in an art museum, and even though this is frustrating, I have been fortunate to witness many changes at my institution. . . . I probably will not stay in the museum field because I would like a higher salary. If I could do the museum studies program over again, I would research the salary potential. I also wish I'd had more museum and/or teaching experience before I started the program.

**Veronica Garcia-Luis,  
Assistant Project Evaluator, The Exploratorium, San Francisco.**

*Graduated from John F. Kennedy University in 1997.*

Because of the internship experience I'd had at the Exploratorium, I was offered a job as a part-time assistant programmer before I graduated. Now I work there full-time as an evaluator, even though my background is in art history. I'd thought it might be challenging for me, but I love the work. I plan to stay in the museum field because there is a lot of work to be done; I'm especially interested in diversifying

museum audiences. I wish I'd known about museum classes when I was an undergraduate student; that would have been a good introduction to museum work.

**Shawn Herne, Curator of Collections, B&O Railroad Museum, Baltimore.**

*Graduated from University of Delaware, Newark, in 1997.*

It took me five months to get a job after graduating, but I was in discussions with the institution that hired me during that time. I had worked in similar fields before going to graduate school, so the work was what I expected. The work is attractive because it allows a certain level of creativity and there are new challenges every day. I think that museum work is becoming increasingly more difficult as museums become more entertainment-oriented while trying to remain true to their education missions. But as an educator, I can't think of any other place where I could do what I'm doing.

**Laura McMann Mahoney, NAGPRA Consultant, Archeology and Ethnology Program, National Park Service, Washington, D.C.**

*Graduated from George Washington University in 1996.*

I was able to land a job right after I graduated GWU, but it took 10 months of searching. The market is extremely competitive and one should start well in advance. . . . I do expect to remain in the museum field, but doing what, I'm not sure. I'd wanted to be a collections man-

er or registrar but, in the two years since graduation, I have had no luck getting a job in this area. As a result, I've had to take more administrative jobs. In the future, I hope to work for a museum-related organization or the director's office of a mid-size to large museum. . . . Many of my classmates limited their training to collections management. Unfortunately, jobs in collections management are few and far between. I am glad that I have skills in other areas as well. I feel that makes me more marketable in the long run.

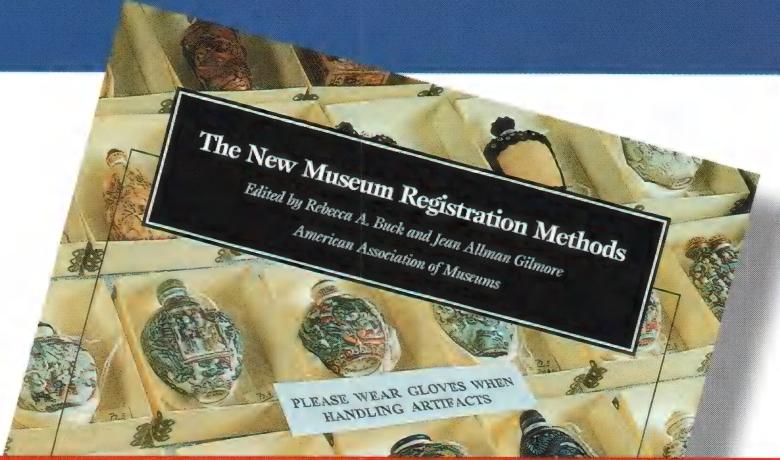
**Gary Perkins, Exhibits Coordinator, Sweetwater County Historical Museum.**

*Graduated from Texas Tech University in 1997.*

I am 49 years old. I decided to enter the museum field after retiring from the U.S. Air Force after 20 years as an airplane and helicopter pilot. . . . I started my job hunt about 18 months before graduation. I found the job hunt very discouraging. The director of the museum where I interned found the ad for my current job and insisted I apply. She also found the funds from somewhere to keep me employed at her museum while I continued my job search. . . . The workplace was what I expected it to be. I like to research topics and design and construct exhibits. Moreover, I enjoy working with other museum people. The biggest problem with museum work is the poor pay and the fact that only those with several years experience seem to be considered for the advertised jobs.

(Please turn to "Real World," page 66)

# New Edition for the 21st Century!



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JEAN ALLMAN GILMORE



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# Pub Comp '98 Winners

## WINNERS OF THE 1998 AAM MUSEUM PUBLICATIONS DESIGN COMPETITION

This year's AAM Museum Publications Design Competition attracted 1,117 entries from museums around the country and the world. Judges selected 178 winners: 23 received a first prize, 22 received a second prize, and 133 received an honorable mention. The competition, which acknowledges excellence in the graphic design of museum publications, is the only national, juried event involving publications produced by museums of all types and sizes.

Competing institutions were divided according to budget: museums with annual operating budgets of \$500,000 or more and those with budgets of less than \$500,000. Within each budget division, entries competed in 15 categories, including exhibition catalogues, posters, newsletters, invitations to events, press kits, and CD-ROMs. Representing both the museum publishing and the graphic design professions, two teams of judges chose the winners. Comprising the first team were W. Ralph Eubanks, Frances P. Smyth, and Rodney Williams. Serving on the second team were Diane Maddex, Andrea Stevens, and Gerard A. Valerio.

On the following pages are the winners and comments from the judges.



1.



2.

1. **Welcome Home** (general purpose brochure with inserts). Heritage Farmstead Museum, Plano, Tex. Designer: Ted Karch. *Supplementary Materials/Museum budget below \$500,000.*

2. **Members Calendar of Events, January/February 1998 and March/April 1998 issues.** Museum of Art, Rhode Island School of Design, Providence, R.I. Designer: Catherine McGuinness, RISD Communications. *Calendars of Events/Museum budget above \$500,000.*

3. **Picturing Childhood: Illustrated Children's Books from the University of California Collections, 1550-1990.** Grunwald Center for the Graphic Arts, UCLA at the Armand Hammer Museum of Art, Los Angeles. Designer: Lilli Colton. *Posters/Museum budget below \$500,000.*

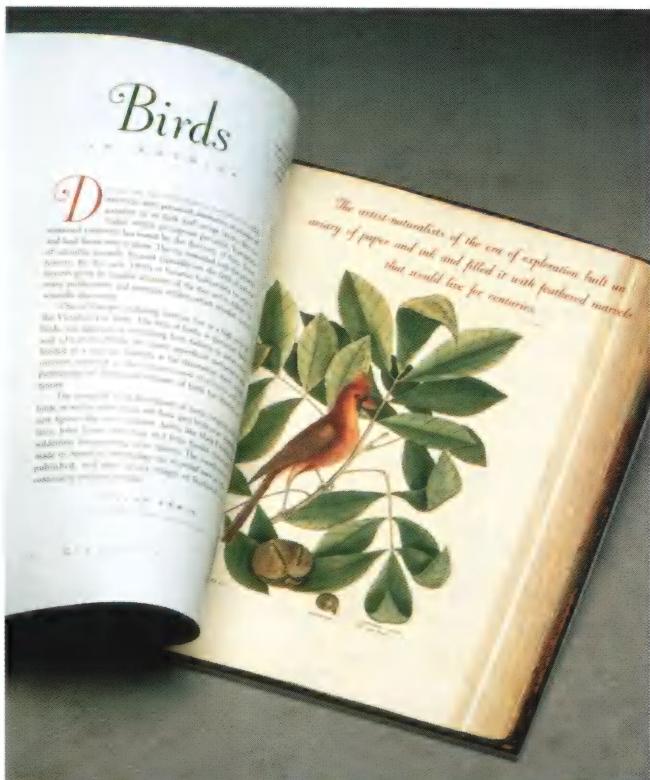


UCLA at the Armand Hammer Museum of Art and Cultural Center  
April 16–June 29, 1997

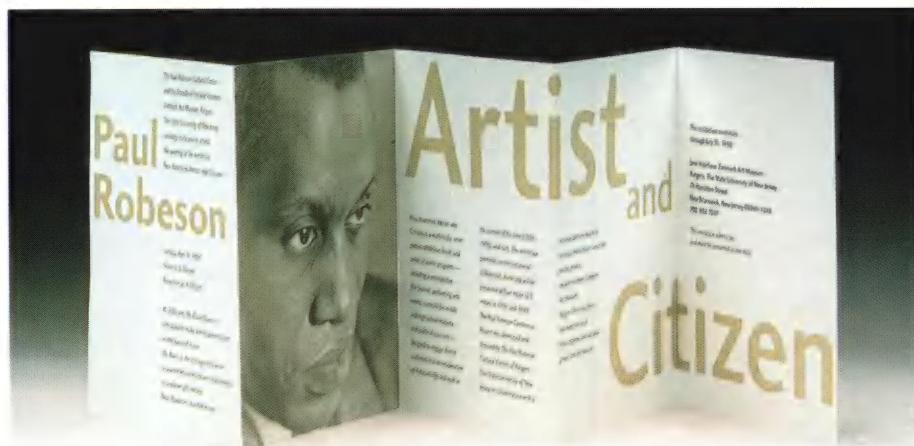
## ■ PICTURING CHILDHOOD ■

Illustrated Children's Books from University of California Collections, 1550–1990

3.



4.



5.



6.

"THE ACCORDION FOLD,

EFFECTIVELY PRINTED

ON ONE SIDE, ALLOWS

THE INVITATION TO

DOUBLE AS A POSTER."

**4.**  
**Gilcrease Journal.** Gilcrease Museum, Tulsa, Okla. Designer: Carol Haralson. *Magazines/Museum budget above \$500,000.*

**5.**  
**Review: Latin American Literature and Arts, Issue 56.** Americas Society, New York. Designers: L. Richard Poulin and Amy Kwon, Poulin + Morris. *Magazines/Museum budget below \$500,000.*

**6.**  
**Paul Robeson: Artist and Citizen (exhibition opening).** Paul Robeson Cultural Center, Rutgers University, The State University of New Jersey, Piscataway, N.J. Designers: Douglas/Gallagher. *Invitations to Events/Museum budget below \$500,000.*

**7.**  
**Very Baltimore, Very Visionary, Saints and Sinners Mardi Gras Fund Raiser Ticket.** American Visionary Art Museum, Baltimore. Designer: Theresa Segreti. *Fund-Raising Campaign Materials/Museum budget above \$500,000.*

**8.**  
**The Polished Coral Pestle (invitation to events marking reopening of museum after major exhibit installation).** Burke Museum of Natural History and Culture, University of Washington, Seattle. Designers: Herring/Newman. *Invitations to Events/Museum budget above \$500,000.*

**9.**  
**Clocks.** The J. Paul Getty Trust, Los Angeles. Designer: Kurt Hauser. *Posters/Museum budget above \$500,000.*

**10.**  
**Haute Couture Wall Calendar 1998.** The Metropolitan Museum of Art, New York. Designer: Tina Fjotland. *Calendars/Museum budget above \$500,000.*

## ANDREA STEVENS

*Andrea Stevens is associate director for external relations, Smithsonian Traveling Exhibition Service (SITES), Washington, D.C.*

**S**pend a day sifting through piles of museum publications and it doesn't take long to see the emergence of current trends, tastes, and techniques. Finding the best designs for each category turned out to be quite the opposite of locating needles in haystacks: Excellence is readily perceived, even by jurors who might rarely agree on anything else.

What our award winners had in common was a cohesive presentation in design, format, and production that also clearly took into account the unique audience for each. Taking complicated information and organizing it for specific audiences is a challenge for designers and publishers, whether they are producing books, posters, newsletters, or curriculum material. The award winners managed to create graphic solutions that worked. For example, the National Gallery of Art's press kit for "Thomas Moran" reproduced not just one or two, but five images from the exhibition, in an elegant pocket folder that begged to be opened. A reporter who receives this kit gets an immediate overview of the subject and its significance before reading a single line of press release copy. Other successful press kits, from the elegant and beautiful ones produced by the Metropolitan Museum of Art to the pop culture "Star Wars" folder from the National Air and Space Museum, matched their concept, design, and production to their intended recipients.

The best books this year were produced by museums that clearly understood their audiences—be they contemporary art aficionados, parents of young children, museum visitors, history buffs, or connoisseurs. We awarded first prize to *Eyes of the Nation: A Visual History of the United States*, published by the Library of Congress, not because it was the most beautiful, but because its excellent design solved the challenge of presenting complex text and visuals for a general audience. Books published for very specific audiences also received accolades,



7.



8.

"THE COPY, PRESENTATION, AND GRAPHIC DESIGN ALL WORK TOGETHER AS AN ELEMENT OF SURPRISE."

# Clocks

THE J. PAUL GETTY MUSEUM LOS ANGELES



Wall Clock

**W**hen some pieces come along, we decide it's time to add a bit of fun. When a clock becomes a little too serious, or requires a few more hours to tell time, it's a good idea to add a bit of whimsy. After all, the history of clockmaking is filled with inventiveness. From the first pendulum clock to the first alarm clock, there's always been a desire to make life easier and more interesting.



Model for a Mantel Clock

**T**he first model of this clock was commissioned by King Louis XIV of France. It was made of wood and covered in gold leaf. The king was so pleased with the result that he gave it to his favorite minister, Jean-Baptiste Colbert, who had been instrumental in the development of the French economy.



Model for a Mantel Clock

**I**t took three years to complete this model for the king. It features a large, ornate case with intricate carvings of figures and scenes from French history. The clock itself is very accurate and reliable, making it a valuable piece of furniture as well as a timepiece.



Long-Case Clock

**I**n the 17th century, long pendulums and suspended weights were added to some clock movements, increasing the accuracy of the timepiece. The long case protected these extensions and provided an ideal shelter for them.

Clock Movement

**A**ny type of clock requires the right kind of mechanism to work properly. In a grandfather clock, for example, the movement is housed in a separate compartment at the bottom of the case. This allows for easier access to the gears and weights.

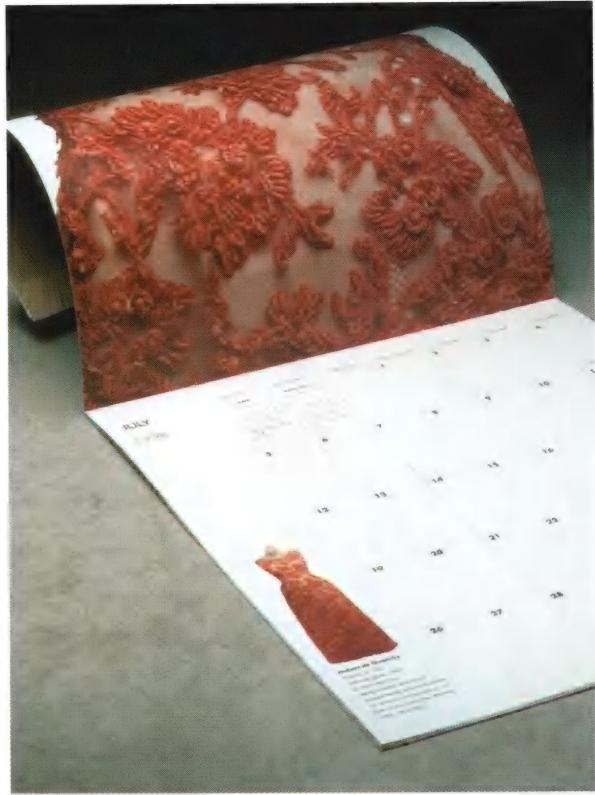
9.

"A NICE, SURPRISING ARRANGEMENT OF IMAGES THAT COMPEL YOU TO READ THE TYPE."

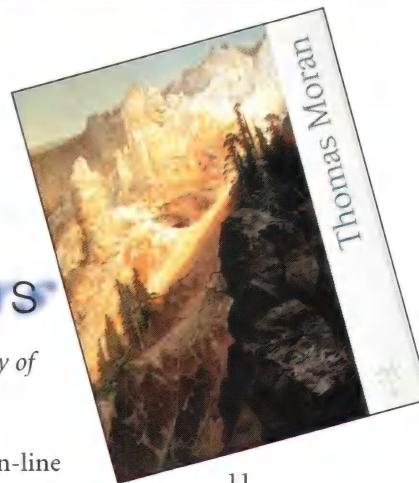
11. **Thomas Moran.** National Gallery of Art, Washington, D.C. Designer: Margaret Bauer. *Press Kits/Museum budget above \$500,000.*
12. **China: 500 Years Curriculum Guide for Educators.** Solomon R. Guggenheim Museum, New York. Designer: Marcia Fardella. *Educational Resources/Museum budget above \$500,000.*
13. **Cut and Paste.** Blaffer Gallery, the Art Museum of the University of Houston. Designers: Rigsby Design. *Exhibition Catalogues/Museum budget above \$500,000.*
14. **Issues in Cultural Theory: Minimal Politics.** Fine Arts Gallery, University of Maryland Baltimore County, Baltimore. Designer: Franc Nunoo-Quarcoo. *Scholarly Journals/Museum budget below \$500,000.*
15. **Robert Rauschenberg: A Retrospective.** Solomon R. Guggenheim Museum, New York. Designer: Don Quaintance, Public Address Design. *Exhibition Catalogues/Museum budget above \$500,000.*
16. **Eyes of the Nation: A Visual History of the United States.** The Library of Congress, Washington, D.C. Designers: Peter A. Andersen, Carol Devine Carson, and Archie Fergus. *Books/Museum budget above \$500,000.*
17. **India: A Celebration of Independence (Muslim Women Praying).** Philadelphia Museum of Art. Designer: Diane Gottardi. *Posters/Museum budget above \$500,000.*
18. **Frameworks, Winter 1998.** San Jose Museum of Art, San Jose, Calif. Designers: Susan Tsuchiya Design. *Newsletters/Museum budget above \$500,000.*

including the gem-like *The Steinberger Sukkah* from the Museum of Jewish Heritage—A Living Memorial to the Holocaust, and the Denver Museum of Natural History's field guide, *Mushrooms of Colorado and the Southern Rocky Mountains*.

On the other hand, the Guggenheim Museum's *China: 500 Years, Curriculum Guide for Educators* wasn't developed to compete with retail merchandise, but to meet the needs of educators with its clean design, well-organized content, and pages that are easy to photocopy for classroom use. Likewise, the best calendars of events organized information into accessible, inviting reminders that their museums had plenty of opportunities for special visits.



10.



11.

## W. RALPH EUBANKS

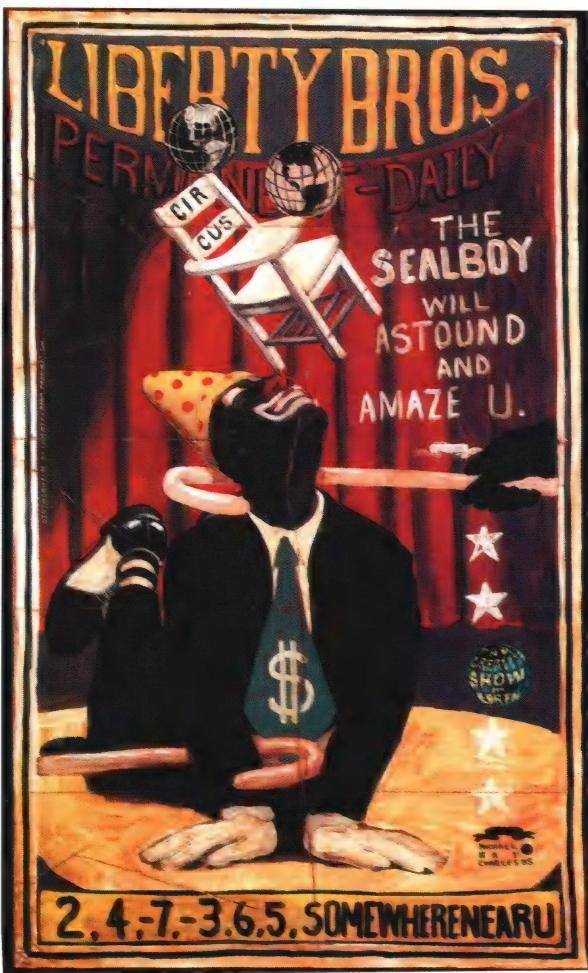
*W. Ralph Eubanks is director of publishing, The Library of Congress, Washington, D.C.*

**A**s museums vie for public attention with on-line exhibitions, CD-ROMs, and a general glut of printed material, innovation in design and editorial approach becomes crucial to the viability of the traditional exhibition catalogue and other museum materials. If museum catalogues are going to compete in the marketplace with what seems to be an ever increasing barrage of visual stimuli, much of which is far from traditional in its approach, their design and content must be reevaluated. Several of this year's winning entries exemplify a new approach to exhibition catalogue design; many others take the traditional approach, but more often than not with a twist.

*Cut and Paste* from the Blaffer Gallery at the University of Houston is the most innovative exhibition catalogue (or "companion volume," as they are increasingly being called) I have ever seen, and sets a new standard. With its oversized prints and accompanying interview, *Cut and Paste* allows you to experience the work of the artist: You can feel it, touch it, and read about the art in the artist's own words. As a tradi-



12.



the moving image to print. In short, all the winning catalogue entries showed inventiveness and innovation.

As far as newsletters, calendars of events, and fund-raising materials are concerned, an innovative or traditional approach to graphic design is not successful unless the piece says "read me, don't throw me away." Just one look at the winning entries told me that these pieces were designed with a target audience in mind.

In the supplementary materials category, I was attracted to the series of three commemorative booklets from the National Trust for Historic Preservation because of their elegance and simplicity. The design of the booklets allowed the reader to experience the historic properties themselves; the design did not get in the way.

In the electronic arena, I think the CD-ROM entries showed innovation and, for the most part, used the medium effectively. My one general criticism is that more museums should develop their CD-ROMs in dual platforms so that they can be read on both Macs and PCs.

13.

"THIS TOOK COURAGE. IT IS A CATALOGUE AS ART."

"YOU LOOK AND READ AND REACT TO IT. YOU TAKE A

"PART OF THE EXHIBITION HOME WITH YOU."

tionalist, I was prepared to dislike it, but walked away a convert to this extraordinary piece of design and art.

Many of the other catalogues made bold statements. For example, the Metropolitan Museum of Art's *Gianni Versace* had no type on the cover; the New York Public Library's *The Hand of the Poet* took a non-visual medium (manuscripts) and gave them visual interest as well as context; and the Whitney Museum of American Art's *Bill Viola* effectively translated

## FRANCES P. SMYTH

Frances P. Smyth is editor-in-chief, National Gallery of Art, Washington, D.C.

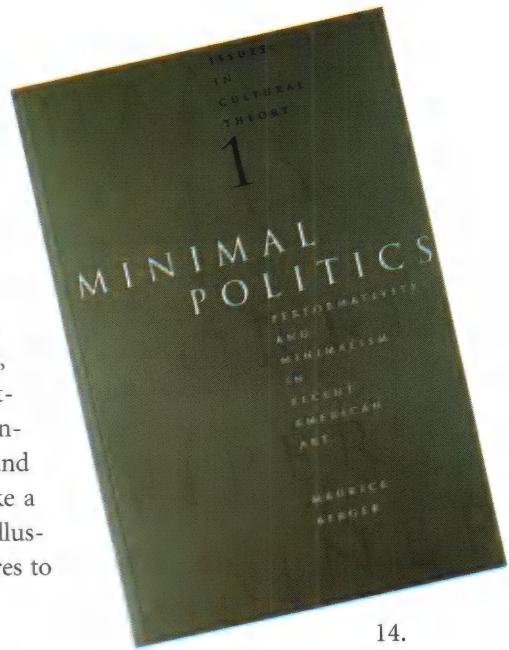
The common thread throughout all the winning entries was a legible, elegant, often witty presentation. Keeping it simple, making clear what your objective was in producing a book, a catalogue, invitation, or annual report makes the difference between a winning entry and one that isn't. Varnish used for type on a dark background for a poster is tough to read, minute margins and small gutters make a book look breathless and crowded, and type printed willy nilly over illustrations make it seem as if you don't consider the words or the pictures to have any particular importance.

*Cut and Paste*, the Blaffer Gallery's winning entry for an exhibition catalogue is outstanding in terms of design, content, and presentation. It is witty, sardonic, biting, and striking—not what you expect to find in a conventional exhibition catalogue. It is a piece of the exhibition that you take away with you—mentally and physically. The design is created by the artist—bold and in-your-face. It made me regret I hadn't seen the exhibition but, as any really good catalogue should do, it evoked the exhibition in its design, format, and feeling.

*Clocks*, a poster from the J. Paul Getty Trust, combines a number of disparate and complicated elements in a graceful and uncomplicated way. An almost subliminal background pattern pulls the design together. A generous amount of information is given below each clock, but in such a way that it doesn't dominate the design. The relative sizes of the clocks are ignored—the designer has taken delightful liberties—making the design dynamic and unexpected.

*Mark Hewitt: Potter*, a catalogue from the Gallery of Art and Design, North Carolina State, uses excellent photography to convey the texture of the ceramics shown. Simple, uncluttered, and elegant, it shows the strength of the artist's work.

The guides produced by the National Trust for Preservation for three of their properties feel perfect in the hand. Easy to carry with you on a tour; a pleasure to read afterward. Nice use of an accordion fold, an economy that also adds good bulk to the guides. Excellent photographs and clear type and layout combine to make these guides work.

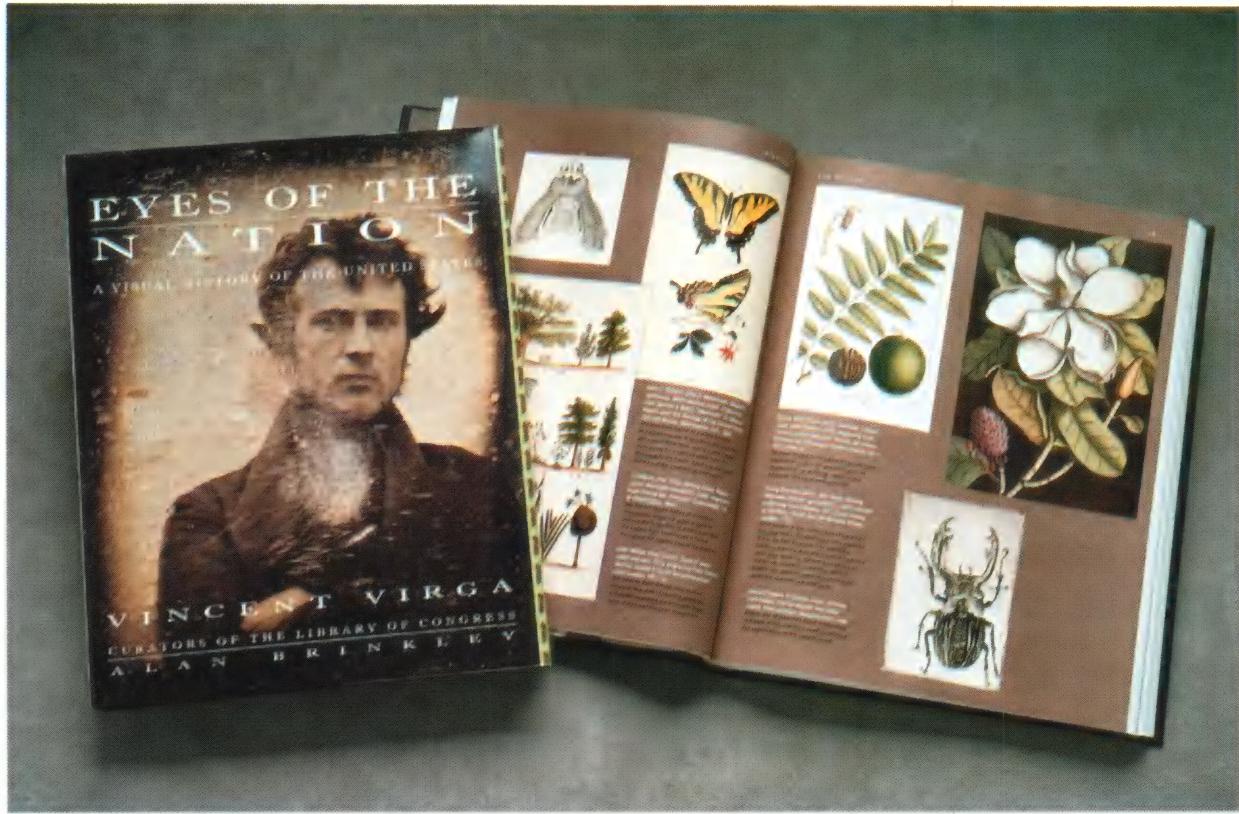


14.



15.

"COMPREHENSIVE BUT NOT OVERRIDING. CLEAN AND BEAUTIFUL."



16.

"THE CHALLENGE TO ORGANIZE THIS BOOK WAS ALMOST INSURMOUNTABLE, BUT THE

DESIGNERS WERE SUCCESSFUL. A REALLY LIVELY PUBLICATION."

**19.**  
**The Confusion Era: Art and Culture of Japan During the Allied Occupation, 1945-1952.** Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.  
 Designer: Carol Beehler.  
*Scholarly Journals/Museum budget above \$500,000.*

**20.**  
**Earth 2U, Exploring Geography.** Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C. Designers: GeoEducation, Marc Rosenthal (illustrator), Grafik Communications Ltd.  
*CD-ROMs/Museum budget above \$500,000.*

**21.**  
**Mark Hewitt: Potter.** Gallery of Art and Design, North Carolina State, Raleigh.  
 Designer: Nancy Sears.  
*Exhibition Catalogues/Museum budget below \$500,000.*



*A Celebration of Independence, 1947-1997*: Philadelphia Museum of Art, July 6-August 31, 1997

INDIA

17.

## DIANE MADDEX

Diane Maddex is president, Archetype Press, Washington, D.C.

Many museums seem to be doing an excellent job publishing catalogues of their collections—projects that are time-consuming and labor-intensive but that go far toward expanding access to information. These catalogues represent a tremendous organizational task and achievement, so it is unfortunate that more of them cannot be recognized in the competition. Like these complete catalogues, a book such as this year's first-prize winner—*Eyes of the Nation*—shows the great challenges in organizing text and visual material in a way that is compelling and inviting to general readers. As the visual media and the Internet compete with print for the public's attention, books have to be dynamic like this one to succeed in reaching a wide popular audience.

### CALENDARS OF EVENTS

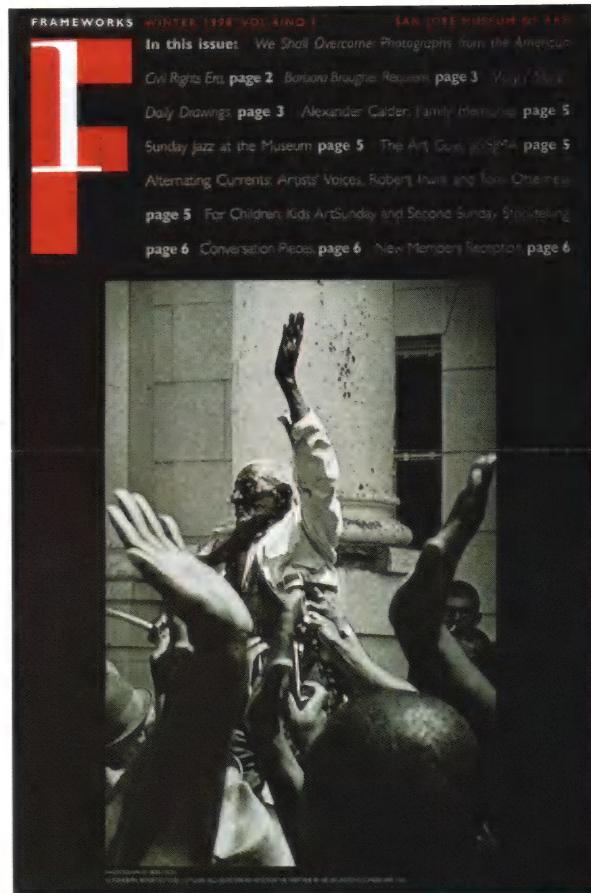
Calendars of events are probably one of the two or three most important ways in which museums communicate with their members—in addition to annual reports and advertisements. They thus need to be lively, informative, visual, and succeed in motivating readers to participate in events and activities. One personal objection to some museum calendars is that they are just too unwieldy to read; they may fold out beyond (my) arm's length with too much text on one sheet, and thus discouraging reading. Those that are more brochure-like and use conservative colors—avoiding yellow, orange, and day-glo green—seem likelier to be read and saved.

### ANNUAL REPORTS

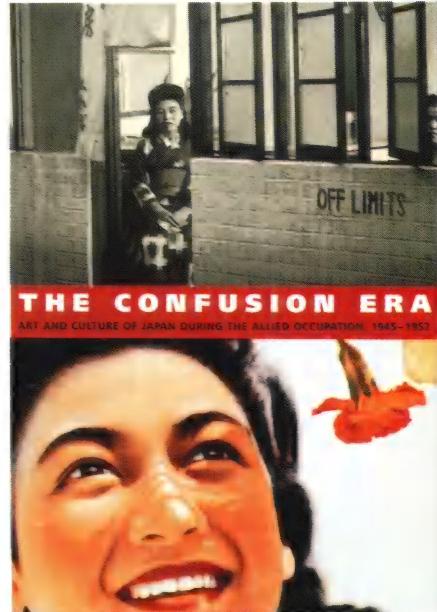
Another important tool in reaching members, annual reports seem to work best when they capture the spirit of the museum's collections and the people who enjoy them and make them happen. Capsule stories that highlight key achievements make the reports interesting to read and help in understanding the year's activities. Needless to say, lively illustrations—showing action, color, or excitement—help tell the story. Some of this year's reports used spiral binding, although there did not seem to be any reason to use this expensive alternative. The simplest solution, either saddle stitching or perfect binding if the publication is large enough, is usually the best. Some other reports also used a text stock resembling parchment paper, which has long been overused for historical and museum subjects. Again, simpler is often better.

### INVITATIONS

The finest museum ingenuity always comes out in invitations to events. These are a joy to see each year, because they present the excitement of something new coming to the museum and often do so with a great sense of humor. Invitations also present an opportunity to be extremely



18.



19.

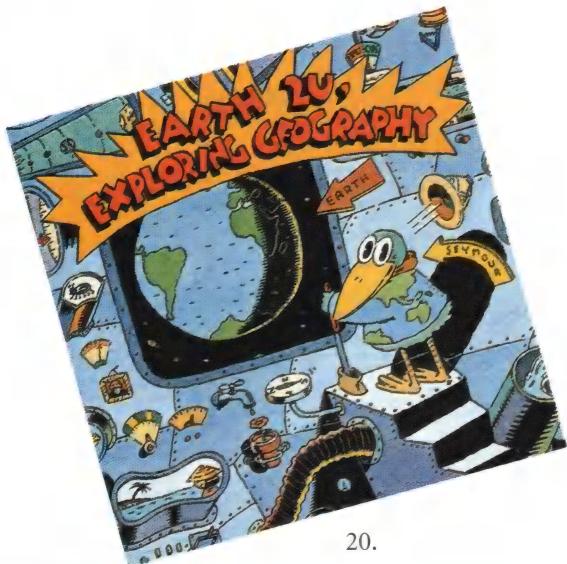
"SCHOLARLY YET CONTEMPORARY

DESIGN, APPROPRIATE TO THE SUBJECT."

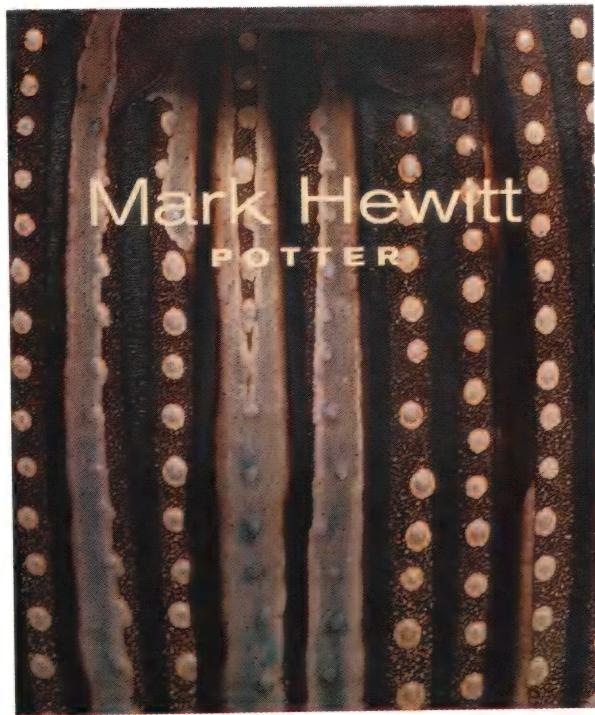
elegant or inventive, which on the small scale of an invitation is certainly not as costly as with larger publications. The Museum of Fine Arts in Boston showed that when one has a Monet event, further elaboration is not really required. In the small museum category, the Octagon in Washington, D.C., obviously put much thought into simple invitations that are truly inviting.

#### EDUCATIONAL RESOURCES

I'm sure that the judges would welcome many more entries in this category, as reaching out to children is important in securing the future of museums and their goals.



20.



#### GERARD VALERIO

*Gerard Valerio is principal, Bookmark Studio, Annapolis, Md.*

**I**t is always a privilege and a bit humbling to be asked to "judge" the work of colleagues. To evaluate in a day's time hundreds of submissions that represent the best of what our profession produces requires an energy and discipline that can be daunting. The reward comes when the judges arrive at a consensus for recognition that represents a standard of quality with which we can be pleased: equitable and balanced choices. I believe we succeeded in this task. But, indeed, it is a subjective judgment.

I was very impressed with the overall attention to typographic detail in most of the submissions, not just in the book projects, where it should be expected, but in other more modest, work-a-day, and utilitarian projects as well. Technology has made it possible for designers to have all the tools they need to produce publications of the highest quality. The printing quality, for example, was universally of a very high standard.

The entries we chose for top recognition in the various categories should for the most part speak for themselves. Many of the other submissions were not recognized because of conceptual and execution shortcomings: poor visual solutions for the editorial objectives. Many categories, particularly those for periodicals, calendars of events, invitations, and posters, lacked appropriate conceptual discipline and imagination. Some categories didn't have many submissions at all, which may say something about the creator's dissatisfaction with the end product. This is unfortunate, for these publications are the pieces that communicate most often with our audiences—certainly more than the better-funded but less frequently produced books and exhibition catalogues.

This then, I would suggest, is the challenge for museum publication programs: to focus on all the components of the communication plan so they better represent the best of what the institution has to offer.

21.

"GOOD USE OF PHOTOGRAPHY, BOTH OF THE WORKS  
AND OF THE POTTER."

## RODNEY WILLIAMS

Rodney Williams is president, RCW Communication Design Inc., Falls Church, Va.

**I**t is always fun and extremely challenging to review all the entries in the AAM Museum Publications Design Competition and find the strongest—the ones that make the best use of type, color, and positive and negative space. This was my second year as a judge, and I found it more difficult because many of the designs were more successful.

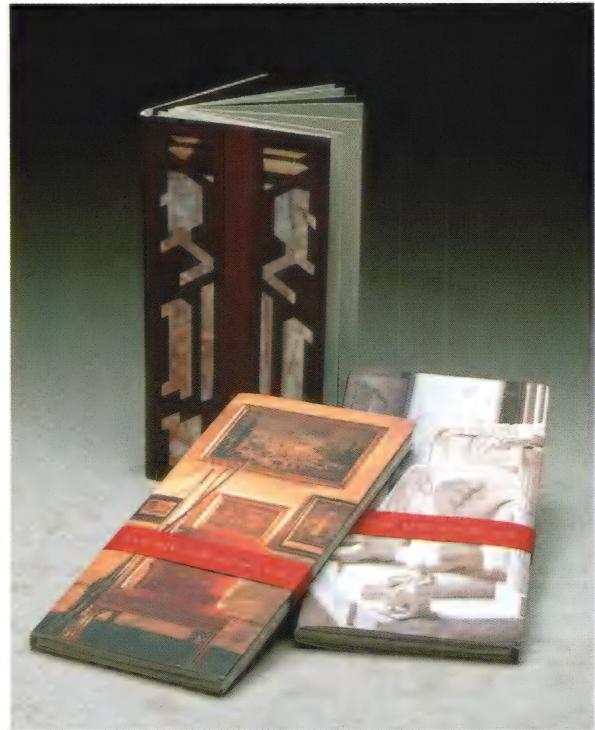
Posters from museums with larger budgets made a good use of color and typography and integrated the artwork well. Two first-prize posters illustrate two different design solutions: *Clocks* uses several photographs of timepieces on different scales, while *India* presents one very strong image. However, many of the posters from museums with budgets under \$500,000 had too much text.

Fund-raising and membership campaign materials should catch your eye, hold your attention, and present a message within five to 10 seconds. Unique solutions are often well received. The first-prize winner in this category (the Mardi Gras fund-raiser ticket/beaded necklace from the American Visionary Art Museum) really catches a donor's attention.

Exhibition catalogues were difficult to judge because there were so many good choices. But the newsletter category was disappointing. There were few entries and not much variety among the designs. Newsletters with larger formats and quality photographs, carefully placed throughout the publication, were the most successful.

Supplementary materials can vary from folders to brochures to puzzles. It is always exciting to see the designers' creative concepts, and I find the variety in the creative solutions refreshing. The brochure from the Heritage Farmstead Museum represents a good use of typography and an uncluttered design, while the three commemorative booklets from the National Trust for Historic Preservation showed continuity through clean design.

Entries in the calendar of events category were down, and somewhat disappointing. Many museums use the same formats with different art year after year. In the museums with budgets under \$500,000 category, the three honorable mentions were well designed and printed. Calendars of events from institutions with budgets over \$500,000 incorporated quality photographs and artwork, and the printing was first rate. ■



22.

"A VERY WELL THOUGHT-THROUGH PIECE. ALL

RECYCLED PAPER. NO STAPLES. PRINTED ON ONE

SIDE, WHICH LOWERS THE COST OF BINDING."



23.

A National Trust Historic Site: Chesterwood, Cliveden, Pope-Leighey House (series of three commemorative booklets). National Trust for Historic Preservation, Washington, D.C. Designers: Douglas/Gallagher. *Supplementary Materials/Museum budget above \$500,000.*

23. *Annual Report, 7/1/96-6/30/97. Japanese American National Museum, Los Angeles. Designer: Jane Kobayashi, 5D Studio. Annual Reports/Museum budget above \$500,000.*

# SECOND PRIZE & HONORABLE MENTION

Prizes awarded to institutions with budgets above \$500,000

## EXHIBITION CATALOGUES

### Second Prize

**The Hand of the Poet**  
The New York Public Library  
Designer: Ann Antoshak

**Bill Viola**  
Whitney Museum of American Art, New York  
Designer: Rebeca Méndez

### Honorable Mention

**Irving Penn: A Career in Photography**  
The Art Institute of Chicago  
Designer: Sam Silvio

**A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum**  
Hillwood Museum, Washington, D.C.  
Designer: Polly Franchise, Primary Design

**Charles-Honore Lannuier: Cabinetmaker from Paris**  
The Metropolitan Museum of Art, New York  
Designer: Pat Appleton

**Gianni Versace**  
The Metropolitan Museum of Art, New York  
Designer: Takaaki Matsumoto, Matsumoto Inc.

**Paul Strand Circa 1916**  
The Metropolitan Museum of Art, New York  
Designer: Bruce Campbell

**Pierre-Paul Prud'hon**  
The Metropolitan Museum of Art, New York  
Designers: Bruno Phaffli and Bruce Campbell

**Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts**  
Montreal Museum of Decorative Arts, Montreal, Quebec, Canada  
Designers: Hahn Smith Design

**Chuck Close**  
The Museum of Modern Art, New York  
Designers: Hahn Smith Design

**Thomas Moran**  
National Gallery of Art, Washington, D.C.  
Designer: Margaret Bauer

**Stepping Out: Three Centuries of Shoes**  
Powerhouse Museum, Sydney, Australia  
Designers: Studio Naar

**Twelve Centuries of Japanese Art from the Imperial Collections**  
Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.  
Designer: Carol Beehler

## POSTERS

### Second Prize

**Pacific Voices**  
Burke Museum of Natural History and Culture, University of Washington, Seattle  
Designer: Dean Driskell, University of Washington Publications Services

### Honorable Mention

**Life and Times of Washington State: A 545-Million-Year Journey**  
Burke Museum of Natural History and Culture, University of Washington, Seattle  
Designer: Jo-Ann Sire, University of Washington Publications Services

**The Walter O. Evans Collection of African-American Art and Literature**

Cheekwood-Tennessee Botanical Gardens and Museum of Art, Nashville  
Designer: Ellis Wilson, Hound Dog Studios

### David Hockney

The J. Paul Getty Trust, Los Angeles  
Designer: Pamela Patrusky Mass

### Stieglitz

The J. Paul Getty Trust, Los Angeles  
Designer: Jeffrey Cohen

### Ralph M. Parsons Foundation and the Art of Photography

Los Angeles County Museum of Art  
Designer: Amy McFarland

### Cartier: 1900-1939

The Metropolitan Museum of Art, New York  
Designer: Sue Koch

**Steinberger Sukkah Detail**  
Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York  
Designers: Grafik Communications, Ltd.

**Sculpture of Angkor and Ancient Cambodia: Millennium of Glory (Head of Jayavarman VII)**  
National Gallery of Art, Washington, D.C.  
Designer: Noriko Bové

**Agayulitaruput (Our Way of Making Prayer): The Living Tradition of Yup'ik Masks**

National Museum of the American Indian, Smithsonian Institution, Washington, D.C.  
Designers: Grafik Communications Ltd.

**Best Dressed: 250 Years of Style**

Philadelphia Museum of Art  
Designer: James A. Scott

**Stepping Out: Three Centuries of Shoes**

Powerhouse Museum, Sydney, Australia  
Designer: Alison Hastie, Nova Design

**Celebrating American Craft, Game Fish Poster**

Renwick Gallery, Smithsonian Institution, Washington, D.C.  
Designer: Linda McNamara

**Twelve Centuries of Japanese Art from the Imperial Collections**

Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.  
Designer: Nancy Hacskaylo

**A 20-Year Retrospective by Northwest Artist Fay Jones**

Seattle Art Museum  
Designer: Anne Treadwell

**Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science**

Seattle Art Museum  
Designers: Anne Treadwell and Rebecca Speace

### Seeing Jazz

Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C.  
Designers: Kessler Design Group Ltd.

## ANNUAL REPORTS

### Second Prize

**Los Angeles County Museum of Art Annual Report 96/97**  
Los Angeles County Museum of Art  
Designers: Sandy Bell Graphic Design

## Honorable Mention

**Chicago Children's Museum through the Eyes of a Child: Annual Report**  
Chicago Children's Museum  
Designer: Howard Greene, H. Greene and Co.

**Children's Discovery Museum of San Jose 1994-1995, 1995-1996 Annual Report**

Children's Discovery Museum of San Jose, San Jose, Calif.  
Designer: Jennifer Wilhelm

### 1996 Annual Report

San Francisco Museum of Modern Art  
Designers: push

## BOOKS

### Second Prize

**Italian Drawings Before 1600 in The Art Institute of Chicago**

The Art Institute of Chicago  
Designer: Dean Bornstein, Stinehour Press

### Splendors of Ancient Egypt

The Detroit Institute of Arts  
Designer: Mike Savitski, Savitski Design

### Honorable Mention

**The Art Institute of Chicago Pocketguide (set of five: English, Japanese, German, Spanish, and French)**

The Art Institute of Chicago  
Designers: Three Communication Design

**Surrealist Art: The Lindy and Edwin Bergman Collection at The Art Institute of Chicago**

The Art Institute of Chicago  
Designers: studio blue

**Mushrooms of Colorado and the Southern Rocky Mountains**

Denver Museum of Natural History  
Designer: Amy L. Thornton

### Making Architecture: The Getty Center

The J. Paul Getty Trust, Los Angeles  
Designer: Lorraine Wild

### Where's the Bear?

The J. Paul Getty Trust, Los Angeles  
Designer: Kurt Hauser

### Frank O. Gehry Guggenheim Museum Bilbao

Solomon R. Guggenheim Museum, New York  
Designers: Bruce May with Yoshiki Waterhouse

## Jenny Holzer

Solomon R. Guggenheim Museum, New York  
Designer: Cara Galowitz

**The Work of Charles and Ray Eames: A Legacy of Invention**

The Library of Congress, Washington, D.C.  
Designer: J. Abbott Miller, Design/Writing/Research

**Printed Stuff, Prints, Posters, and Ephemera by Claes Oldenburg, A Catalogue Raisonné 1958-1996**

Madison Art Center, Madison, Wis.  
Designers: Bethany Johns Design

### Lullabies: An Illustrated Songbook

The Metropolitan Museum of Art, New York  
Designer: Barbara Balch

### From the Palaces to the Pike: Visions of the 1904 World's Fair

Missouri Historical Society, Saint Louis  
Designer: Patricia Bowman

### The Steinberger Sukkah

Museum of Jewish Heritage—A Living Memorial to the Holocaust, New York  
Designers: Ruder Finn Design

### Discovering the Powerhouse Museum

Powerhouse Museum, Sydney, Australia  
Designer: Catherine Martin

### Seeing Jazz: Writers and Artists on Jazz

Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C.  
Designers: Elixir

## NEWSLETTERS

### Second Prize

### Sitelne, No. 40

Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C.  
Designers: Grafik Communications Ltd.

### Honorable Mention

### Connect (campaign newsletter)

The Field Museum, Chicago  
Designers: Hayward Blake and Company

**TREX: Journeys, The Newsletter of the Traveling Exhibitions Program of the Museum of New Mexico**  
Museum of New Mexico,  
Santa Fe  
Designer: Jenni Malcolm,  
Malcolm Design

## MAGAZINES

### Second Prize

**MFAH Today, January/February 1998**  
Museum of Fine Arts,  
Houston  
Designers: Vignelli Associates  
and Thirza Skinner

### Honorable Mention

**Program, September 1997 through February 1998**  
Amon Carter Museum, Fort  
Worth, Tex.  
Designer: Tom Dawson, Tom  
Dawson Graphic Design

**The Magazine, Summer 1997**  
Cooper-Hewitt, National  
Design Museum, New York  
Designer: Joan Farrell

**Guggenheim Magazine II  
(Fall 1997)**  
Solomon R. Guggenheim  
Museum, New York  
Designers: J. Abbott Miller  
and Paul Carlos,  
Design/Writing/Research

**At the Museum, the  
Members' Magazine of the  
Los Angeles County  
Museum of Art (March  
1998)**  
Los Angeles County Museum  
of Art  
Designer: Janine Vigus

**The Metropolitan Museum  
of Art Bulletin (Summer  
1997)**  
The Metropolitan Museum of  
Art, New York  
Designer: Bruce Campbell

**The Metropolitan Museum  
of Art Bulletin (Spring 1997)**  
The Metropolitan Museum of  
Art, New York  
Designer: Tony Drobinsky,  
Emsworth Design

## SCHOLARLY JOURNALS

### Second Prize

**African Art at The Art  
Institute of Chicago,  
Museum Studies, Volume  
23, No. 2**

The Art Institute of Chicago  
Designer: Ann M. Wassmann

### Honorable Mention

**Cleveland Studies in the  
History of Art (Vol. 2)**  
Cleveland Museum of Art  
Designer: Thomas Barnard

**North Carolina Museum of  
Art Bulletin, Volume 17,  
1997**  
North Carolina Museum of  
Art, Raleigh  
Designer: Deborah Littlejohn

**The Journal of Decorative  
and Propaganda Arts, Issue  
#23**

The Wolfsonian, Florida  
International University,  
Miami Beach  
Designers: Jacques Auger  
Design Associates, Inc.

## CALENDARS

### Second Prize

**Tiffany Executive Diary 1998**  
The Metropolitan Museum of  
Art, New York  
Designer: Marleen Adlerblum

## INVITATIONS TO EVENTS

### Second Prize

**Monet Press Event**  
Museum of Fine Arts, Boston  
Designer: Maria Mota,  
Wondriska Russo

### Opening Invitation Pack

The Georgia O'Keeffe  
Museum, Santa Fe, N.Mex.  
Designer: Eleanor Caponigro

### Honorable Mention

**Expanded Visions: The  
Panoramic Photograph and  
Lawrence: Contemporary  
Photographs of a Historic  
Mill Town**  
Addison Gallery of American  
Art, Andover, Mass.  
Designer: Ellen Hardy

**The Great Mother Goddess  
Pre-Millennium Sleepover**  
American Visionary Art  
Museum, Baltimore  
Designer: Theresa Segreti

### Opening of the Canadian Postal Museum

Canadian Museum of  
Civilization, Hull, Quebec,  
Canada  
Designers: Rouleau • Paquin  
Design Communication

### Invitation Series

Davis Museum and Cultural  
Center, Wellesley College,  
Wellesley, Mass.  
Designer: Anita Meyer, plus  
design inc.

### Recycled, Re-seen Members Preview

Fort Wayne Museum of Art,  
Fort Wayne, Ind.  
Designer: Carolyn Utesch

### The 1997 Leo Awards (postcards, invitation, tickets, dinner program, and exhibition checklist)

Independent Curators Inc.,  
New York  
Designer: Michael McGinn,  
Designframe

**Celebration of Holiday  
Traditions**  
Lyme Historical Society,  
Florence Griswold  
Museum, Old Lyme, Conn.  
Designer: Georgiana  
Goodwin Design

**Museum Ball**  
Museum of Fine Arts, Boston  
Designer: Maria Mota,  
Wondriska Russo

### Tales from the Land of Dragons

Museum of Fine Arts, Boston  
Designer: Maria Mota,  
Wondriska Russo

### Members Opening of "Spiders!" Exhibit

Museum of Science & History  
of Jacksonville, Inc.,  
Jacksonville, Fla.  
Designer: Lee Shepherd,  
Shepherd Design

### Star Wars: The Magic of Myth (press preview and opening gala)

National Air and Space  
Museum, Smithsonian  
Institution, Washington,  
D.C.  
Designers: Groff Creative Inc.

### Dale Chihuly: Installations—Director's Circle Members Opening

Norton Museum of Art, West  
Palm Beach, Fla.  
Designers: Norton Museum  
of Art

### India: A Celebration of Independence

Philadelphia Museum of Art  
Designers: Paula Cyhan and  
Diane Gottardi

### Holding Patterns

San Jose Museum of Art, San  
Jose, Calif.  
Designers: Susan Tsuchiya  
Design

### Seeing Jazz

Smithsonian Institution  
Traveling Exhibition Service  
(SITES), Washington, D.C.  
Designers: Kessler Design  
Group Ltd.

### Karl Bodmer's Eastern Views: A Journey in North America

The Frick Art and Historical  
Center, Pittsburgh  
Designers: Kendra Power  
Design & Communication,  
Inc.

### Scene of the Crime

UCLA at the Armand  
Hammer Museum of Art,  
Los Angeles  
Designer: Bryan Coopersmith

### Hudson River School

Westmoreland Museum,  
Greensburg, Pa.  
Designers: Gray Baumgarten  
Layport Inc.

**Members Exhibition  
Opening**  
Wexner Center for the Arts,  
Ohio State University,  
Columbus  
Designers: Wexner Center  
Design Department

**Centennial Ball**  
Worcester Art Museum,  
Worcester, Mass.  
Designer: Sean Flynn

## PRESS KITS

### Second Prize

**Mark Rothko**  
National Gallery of Art,  
Washington, D.C.  
Designer: Margaret Bauer

### Honorable Mention

**Life and Times of  
Washington State, Pacific  
Voices (press kit for  
museum's reopening)**  
Burke Museum of Natural  
History and Culture,  
University of Washington,  
Seattle

Designers: Jo-Ann Sire and  
Dean Driskell, University of  
Washington Publications  
Services

### Living Colors—A Butterfly Garden

The Field Museum, Chicago  
Designer: Dirk Urban

### Public Affairs Press Kit

The J. Paul Getty Trust, Los  
Angeles  
Designers: Frankfurt Balkind  
Partners

### A Maritime Album

The Mariners' Museum,  
Newport News, Va.  
Designer: Kelly O'Neill

### Flowers Underfoot and King of the World (press kit with invitation)

The Metropolitan Museum of  
Art, New York  
Designers: Sophia Gerónimus  
and Connie Norkin

### The Four Seasons

The Metropolitan Museum of  
Art, New York  
Designer: Jill Hammarberg

### Tales from the Land of Dragons

Museum of Fine Arts, Boston  
Designers: Wondriska Russo

### Museum Exhibitions Press Kit

National Academy Museum  
and School of Fine Arts,  
New York  
Designer: Karen Salsgiver,  
Salsgiver Coveney

## Star Wars: The Magic of Myth

National Air and Space  
Museum, Smithsonian  
Institution, Washington,  
D.C.  
Designers: Groff Creative Inc.

### Press Kit

New England Aquarium,  
Boston  
Designers: Catherine LeBlanc  
and Johnathan Place

## FUND-RAISING AND MEMBERSHIP CAMPAIGN MATERIALS

### Second Prize

**The Hubble Space Telescope  
(corporate sponsor  
solicitation)**  
Smithsonian Institution  
Traveling Exhibition Service  
(SITES), Washington, D.C.  
Designers: RCW  
Communication Design Inc.

### Honorable Mention

**Patrons Brochure**  
Museum of Fine Arts, Boston  
Designer: Anne Allen,  
Wondriska Russo

**Oakland Museum of  
California, Case Statement,  
Fund for Humanities  
Campaign**  
Oakland Museum of  
California, Oakland, Calif.

Designers: Michael Mabry  
Design

### Campaign for the Next Century

Solomon R. Guggenheim  
Museum, New York  
Designers: Design/Writing/  
Research

## CALENDARS OF EVENTS

### Second Prize

**The New York Library for  
the Performing Arts  
Seasonal Brochure**  
The New York Public Library  
Designer: Ann Antoshak

### Honorable Mention

**Family Programs Calendar**  
The Art Institute of Chicago  
Designer: Steve Lencioni

### News and Events

The Art Institute of Chicago  
Designer: Steve Lencioni

**Symposium Announcement  
—“Chunnel Vision: France  
and England and the  
Reciprocity of Taste, 1763-  
1851”**  
The Bard Graduate Center for  
Studies in the Decorative  
Arts, Christie's, and Sir  
John Soane's Museum  
Foundation, New York

Designer: Juliet Meyers

**Autumn Evenings Booklet**  
Cleveland Museum of Art  
Designer: Gregory M. Donley

**Film, January–February 1998**  
Cleveland Museum of Art  
Designer: Thomas Barnard

**Music at the Museum**  
Los Angeles County Museum of Art  
Designer: Agnes Sexty

**Front Row (Winter/Spring 98)**  
Museum of Fine Arts, Boston  
Designer: Maria Mota, Wondriska Russo

**Summer/Fall Programs: July–December 1997**  
Tryon Palace Historic Sites and Gardens, New Bern, N.C.  
Designers: Burney Design

**Winter/Spring Programs: January–June 1998**  
Tryon Palace Historic Sites and Gardens, New Bern, N.C.  
Designers: Burney Design

**Calendar of Events**  
Wexner Center for the Arts, Ohio State University, Columbus  
Designers: Wexner Center Design Department

#### EDUCATIONAL RESOURCES

##### **Second Prize**

**The Spirit of Community**  
Autry Museum of Western Heritage, Los Angeles, Calif.  
Designer: Terry Jenkins

##### **Honorable Mention**

**Exhibition Field Journal, A Passion for Birds: Eliot Porter's Photography, A Guide for Children and Families**  
Amon Carter Museum, Fort Worth, Tex.  
Designers: Stuart Bacon, Inc.

**Behind the Lions: A Family Guide to the Art Institute of Chicago**  
The Art Institute of Chicago  
Designer: Mary Grace Quinlan, Q Designs

**Gordon Parks Educator's Packet**  
Corcoran Gallery of Art, Washington, D.C.  
Designer: Lisa Ratkus

**A Peek at Picasso, a Family Guide**  
High Museum of Art, Atlanta  
Designer: Roberts Evans, Times 3 Studio

**Masks: To Pop-up, Pull-out and Put-on**  
The Metropolitan Museum of Art, New York  
Designer: Miriam Berman

**Educational Programs and Publications at the National Gallery of Art**  
National Gallery of Art, Washington, D.C.  
Designer: Margaret Bauer

**The New York Botanical Garden Programs for Teachers and Their Students**  
The New York Botanical Garden, Bronx  
Designer: Kristin Lilley

#### SUPPLEMENTARY MATERIALS

##### **Second Prize**

**Barn Again! Celebrating an American Icon (brochure)**  
Smithsonian Institution Traveling Exhibition Service (SITES), Washington, D.C.  
Designers: Kessler Design Group Ltd.

##### **Honorable Mention**

**150th Anniversary of the City of New York (brochure that accompanied traveling exhibit)**  
Baruch College, The City University New York  
Designers: Hixon Design Consultants, Inc.

**Canadian Postal Museum Brochure**  
Canadian Museum of Civilization, Hull, Quebec, Canada

Designers: Rouleau • Paquin Design Communication

**Design for Life: A Centennial Celebration (gallery guides and activity card)**  
Cooper-Hewitt, National Design Museum, New York  
Designer: Jen Roos

**Viewing Olmstead (exhibition brochure)**  
The Field Museum, Chicago  
Designer: Lori Walsh

**Star Wars: The Magic of Myth (press pass and GOCARD free rack advertisement card)**  
National Air and Space Museum, Smithsonian Institution, Washington, D.C.  
Designers: Groff Creative Inc.

**10th Anniversary Celebration Materials**  
National Museum of African Art, Smithsonian Institution, Washington, D.C.  
Designer: Theresa Segreti

**Bernard Maybeck Drawings (gallery guide)**  
U.C. Berkeley Art Museum, Pacific Film Archive, Berkeley, Calif.  
Designer: Nina Zurier

**If the Shoe Fits (stationery)**  
M. H. de Young Memorial Museum, Fine Arts Museums of San Francisco  
Designer: Dina Bernardin

#### CD-ROMS

##### **Second Prize**

**Executive Order 9066: The Incarceration of Japanese Americans During WWII**  
Japanese American National Museum, Los Angeles  
Designers: Japanese American National Museum and UCLA

**Real Wild Child! Australian Rock Music 1950s-90s**  
Powerhouse Museum, Sydney, Australia  
Designers: Pacific Advanced Media

**Prizes awarded to institutions with budgets below \$500,000**

#### EXHIBITION CATALOGUES

##### **Second Prize**

**Robert Farber: A Retrospective**  
Rose Art Museum, Brandeis University, Waltham, Mass.  
Designer: Charles Dunham

##### **Honorable Mention**

**The Little Black Dress: From Sorrow to Seduction**  
Gallery of Art and Design, North Carolina State, Raleigh  
Designer: Mary Humphrey, Zubitsgraphics

**Word + Image: Swiss Poster Design, 1955–1997 (boxed set)**  
Albin O. Kuhn Library Gallery, University of Maryland Baltimore County, Baltimore  
Designers: Franc Nunoo-Quarcoo and Bruno Monguzzi

**DeLoss McGraw: As a Poem, So Is a Picture**  
Scottsdale Center for the Arts, Scottsdale, Ariz.  
Designers: Rengifo Design

#### POSTERS

##### **Honorable Mention**

**Those Who Can, Teach!**  
Old Dominion University Gallery, Norfolk, Va.  
Designer: Michael Fanizza

#### BOOKS

##### **Honorable Mention**

**Pueblo Indian Painting: Tradition and Modernism in New Mexico, 1900–1930**  
SAR Press—School of American Research, Santa Fe, N.Mex.  
Designers: SAR Press

#### NEWSLETTERS

##### **Honorable Mention**

**Museo de Arte de Puerto Rico Newsletter (January/March 1998)**  
Museo de Arte de Puerto Rico, San Juan  
Designers: Lat Diseño Gráfico

**Cathedrals in the Desert, Winter 1997/98**  
UCR/California Museum of Photography, Riverside  
Designer: Wendy Brown

**Facing Death, Spring 1998**  
UCR/California Museum of Photography, Riverside  
Designer: Wendy Brown

#### INVITATIONS TO EVENTS

##### **Second Prize**

**Swags, Urns, and Eagles: Details of the Federal Period. Photographic Prints by Victoria Cooper**  
The Octagon, Washington, D.C.  
Designers: Krohn Design, Inc.

##### **Honorable Mention**

**"Art for the Good Times" Preview Party**  
Arlington Museum of Art, Arlington, Tex.  
Designer: Dona Smith, Texas A&M

**MU-30 Reception**  
Fitton Center for Creative Arts, Hamilton, Ohio  
Designer: Shellie Dienno, Dienno Direct Design

**Picturing Childhood: Illustrated Children's Books from University of California Collections, 1550–1990**  
Grunwald Center for the Graphic Arts, UCLA at the Armand Hammer Museum of Art, Los Angeles  
Designer: Lilli Colton

**Personal Visions: 101 Photographs by 101 Photographers**  
Marsh Art Gallery, University of Richmond, Va.  
Designer: Richard Waller

**Facets and Reflections: Painting the Octagon's History**  
The Octagon, Washington, D.C.

Designers: Krohn Design, Inc.

**Architecture in Perspective 12**  
The Octagon, Washington, D.C.  
Designers: Krohn Design, Inc.

**Washington through Two Centuries in Maps and Images**  
The Octagon, Washington, D.C.  
Designers: Krohn Design, Inc.

#### PRESS KITS

##### **Honorable Mention**

**Paint Can**  
Heritage Farmstead Museum, Plano, Tex.  
Designer: Ted Karch

#### CALENDARS OF EVENTS

##### **Honorable Mention**

**Details: Year-long Calendar for Gallery Shows**  
Art Center in Hargate, St. Paul's School, Concord, N.H.  
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## Books

continued from page 23

sary in 1996. Kurin traces how the internal debate at the Smithsonian, shaped in large part by political agendas and the concerns of corporate sponsors, led to the development of "America's Smithsonian," a non-narrative exhibit of national treasures that toured the nation in honor of the institution's birthday.

Next, Kurin examines the occasionally ludicrous nature of collecting and brokering objects, focusing on how museum staff mediated, argued, and ultimately determined the status and meaning of an Ojibwe birch-bark canoe made by a participant at the Smithsonian's Festival of American Folklife. Cutting right to the heart of many issues concerning collections development and management, this chapter makes it clear that the Smithsonian deals with the same collections issues that all museums do, albeit on a larger scale. In perhaps the most disappointing chapter of the book, he briefly explains how the controversy of the *Enola Gay* exhibit was the result of poor brokering between the curators and the veterans being represented. Kurin clearly lays the blame at the feet of Martin Harwit, the revisionist historian originally hired to curate the exhibit, but he provides little new insight into the controversy that brought the Smithsonian an unprecedented level of attention and criticism.

Following an assessment of academic anthropology, which he chastises for being "out of touch" for failing to address issues of public concern, Kurin examines how to represent and engage minority cultures in the museum world. Posing the question of whether public money should fund racially and culturally specific museums, he lays out the arguments on both sides of the debate. He concludes that racially and culturally specific museums help to "bridge differences rather than exacerbate them and actually increase the ability of a people in a society to work out their differences." His chapter on the Festival of American Folklife offers his insights into the planning and brokering behind the Smithsonian's most popular annual event. Representing native and interna-

tional ethnic cultures, this living culture festival requires extensive collaboration among Smithsonian staff, scholars, publicists, and festival participants. Clearly proud of his role as the festival's director, Kurin stresses that the conflicting actions and points of view among the various people involved in planning the annual event have improved and strengthened the program.

The second half of the book examines a number of case studies in which the Smithsonian assumed the responsibility to represent a variety of peoples and cultures during the festival, including people from India, Jerusalem, and Russia, and also those closer to home, from the South to the White House. In each case, Kurin describes and critiques the cultural brokerage process for each project. The Festival of India was comprised of both an exhibit and a festival on the Mall that featured poor, low-caste Indian folk artists who were largely unappreciated in their own country. Negotiating the interests of curators, artists, the Indian government, sponsors, organizers, and Indian folklorists, the project demonstrated the role of museums in effecting cultural democracy. A chapter describing the bi-national folklore exchange between the former Soviet Union and the United States illustrates the difficulties of brokering culture on the international stage. In planning and developing the folklore exchange program, the definitions of folklore and authenticity changed for audiences of scholars, bureaucrats, government officials, and the general public. The brief essay on the aborted attempt to portray Jerusalem's folk culture on the Mall demonstrates the pitfalls of international projects with intrusive political interests.

Closer to home, Kurin finds that "America's Reunion on the Mall," a festival in 1992 that celebrated President Clinton's inauguration, was a curious but strangely accurate blend of American folk and pop culture. Brokered between the Smithsonian's curatorial staff and the presidential inaugural staff, this was a vision of contemporary American culture that included everything from Big Bird to the blues. Kurin's essay on the "Workers at the White House" project shows

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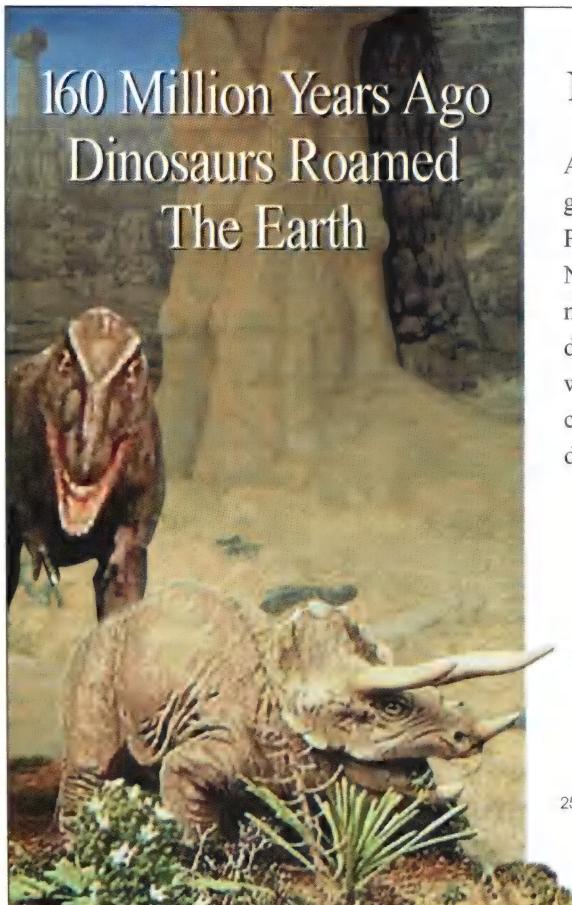
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how people come to grips with power when brokering their own roles.

Kurin then examines the brokering among Smithsonian staff, performers, artists, corporate sponsors, and the Atlanta Committee for the 1996 Olympic Games during the preparations for and implementation of "Southern Crossroads," a festival highlighting the unique folklife of the American South at the Centennial Olympic Park in Atlanta. Hampered by Olympic planners in denial of Atlanta's southern heritage, and overshadowed by the dominant presence of corporate sponsors and the Centennial Park bombing, "Southern Crossroads" overcame many problems to provide one of the few "authentic" cultural representations of the South at the 1996 Olympics, writes Kurin. He concludes with a review of curatorial and scholarly roles in today's global community and suggests how to preserve and understand culture in an increasingly commercialized and politicized society.

The book holds together very well under the interpretive framework of bro-

ker culture. However, the order of the chapters (which vary widely in length) is at times a bit skewed, especially in part one where specific cases of negotiating exhibits and programs are interspersed with theoretical examinations of issues. Kurin is an excellent writer who has developed a smooth and flowing narrative, but occasionally his language seems self-congratulatory and elitist, which is odd considering his proclamations to the contrary. Perhaps the book's most significant weakness is its lack of objectivity and frankness. Because he is an administrator for the Smithsonian, it is perhaps natural that Kurin seems unable or unwilling to be critical of the institution and its administration. But the reader is sometimes left with the impression that there is more to the story than is being told.

Such criticisms aside, *Reflections of a Culture Broker* stands as a casebook of professional practice. More than a series of case studies on how the Smithsonian brokers culture, the book examines many of the ethical and technical issues facing

museum professionals today. Given the recent decline in public funding for museums and other cultural institutions, the discussions of how the Smithsonian has negotiated and compromised its exhibits and programs to satisfy private and corporate sponsors seems particularly relevant. As public funding diminishes, museums throughout the nation are confronting this same issue. Kurin is also correct to criticize academia for its resistance to change, over-specialization, and institutionalized revisionism.

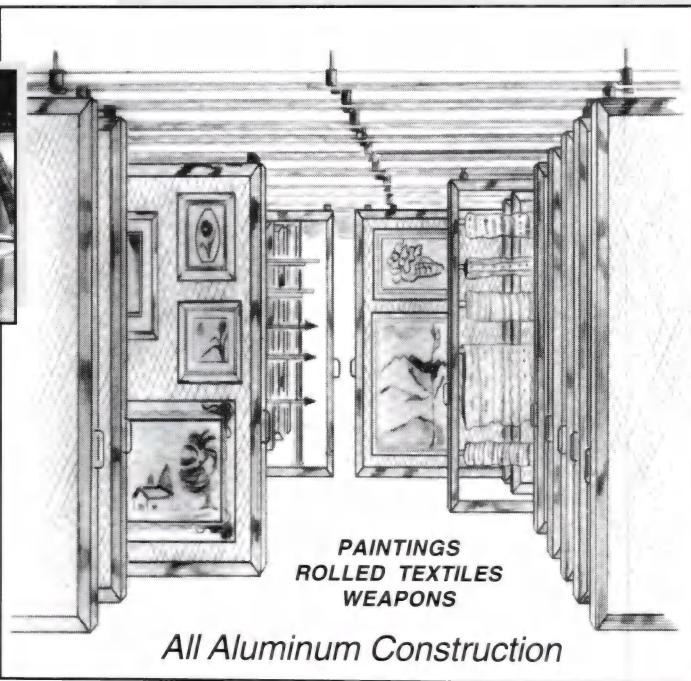
Perhaps most important, Kurin challenges museum professionals to include the people being portrayed in the exhibit and program development process. By including them in the brokering process, curators can ensure a richer, more accurate presentation of culture and history. In short, *Reflections of a Culture Broker* serves as a useful guidebook to museum professionals searching for answers to many of the difficulties facing our profession. **M**

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## *Early* continued from page 36

Critical examination of the museum legacies inherited by the leadership of today's general public museums and thoughtful consideration of the present and foreseeable future in which museums do and will exist should lead to discussions, planning, and affirmative steps that include but go well beyond historical and contemporary social strictures in employment. The contemporary challenge we face in employment opportunities for minorities should lead to serious reflection and recasting of museum mandates when appropriate, changes in curatorial and interpretive practices, and multicultural collegial associations and collaboration among administrators and staffs. The goal of minority employment opportunities is equity and excellence that will forge viable museums for a new national and global future.

Five lessons for museums might be extracted from the aforementioned developments at the Smithsonian. First, the museum leadership must embrace the idea of minority employment opportunities, clearly and consistently articulate the reasons and programs in relationship to museum mandates, and lead and hold senior staff accountable. Second, minority communities and minority museum staff must actively engage, support, and monitor employment opportunities. Third, the term "minority" is too frequently reduced to black/white relations and excludes other groups and their experiences, including culturally distinct black experiences not generally subsumed in the term "African American." Fourth, museum leadership and minority staff should avoid setting up situations for minority employment or diversity programs that consciously or inadvertently restrict competition for a small number of employment openings to all minorities while the majority population competes for a larger number of openings. Finally, improving opportunities for minority employment in museums is but the first step. A collegial setting with professional interactions and decision-making authority are essential to retain newly hired staff. **M**

## *Gurian* continued from page 37

you sound knowledgeable, a new aspect of the work looms up to be mastered. Being constantly engaged with such new challenges has been the source of much of my satisfaction. I suspect that many of my counterparts would say the same.

People who work in museums mostly take good care of each other, but not always. As I have risen higher up in the food chain, I have occasionally seen ugly actions from colleagues, press, staff, and boards alike. In jobs with less exposure, protected by leadership from above, I had missed this hard truth. I have learned, to my sadness, that this is not a perfect or protected world. When it comes to humane treatment, museums are an uneven lot.

It never occurred to me entering into this world 30 years ago that some of my idols could falter or be fired; that work-life trajectories could go down, not just up. It never occurred to me that the museum world could be fickle and faddish and, like business, sometimes undervalue and even discard precious people. I think my male colleagues were more prepared and less surprised when they saw beloved and esteemed friends unceremoniously rejected.

I have been lucky. My career has taken unexpected, unplanned, and delicious turns. My work life has been a daily adventure. But I am mindful that not everyone has had such good fortune. Their hard times did not necessarily come because of fault or missteps. Some of it was unexpected, uncalled for, and unnecessarily destructive. I therefore find that my joy and satisfactions from a lifetime of museum work is tempered by sorrow that the fine careers of some friends and colleagues have been interrupted or ended by the forces and frailties embedded in my chosen field.

To my younger colleagues I would suggest that the value of the people you meet along the way is not to be measured by their outward success or their seeming power. Instead, measure them by their friendship and their willingness to accompany you on your journey. **M**

## *Reynolds* continued from page 39

must be able to recognize and define problems, invent and implement solutions, and track and evaluate results. They will need to combine traditional methods with novel ways. They will need to have new insights and create new connections. They will need training in new technologies. They will need to consider relationships and patterns and how to restructure them. Workshops, sessions, and course work must reflect these needs.

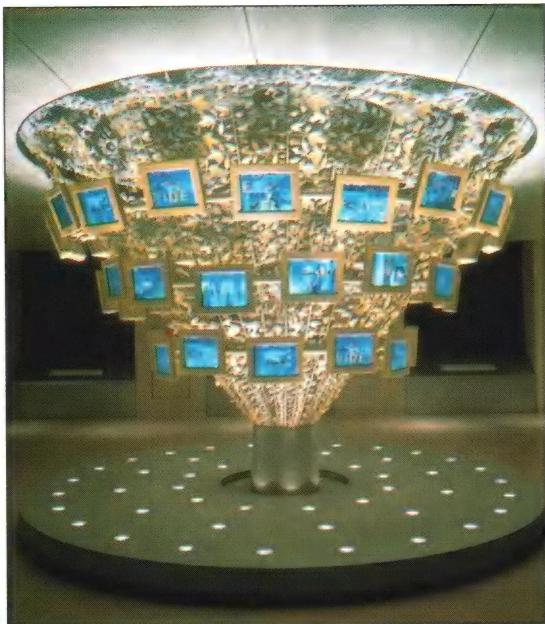
Unfortunately, some museum governing boards and administrators do not encourage continued learning and training beyond the introductory basics of the job. They see these efforts as a drain on a museum's slim resources. Consequently, many museum professionals learn and train on their own time, using their own finances. Efforts must be made to change the attitudes of these boards and administrators. Professional associations and organizations can support continued learning and training by offering more fellowships to annual meetings and to workshops and by setting accreditation standards for training for both entry-level courses and those aimed at mid-career and senior-level professionals. Institutions should provide regular, scheduled professional development time for all staff. That is not a luxury; it is a necessity. Building human resources in museums is one of the most important challenges for the museum profession in the 21st century.

Career advancement in the museum profession through experience and diligence can no longer be assumed. An individual's initiatives in meeting the multifaceted aspects of museum functions are important. Gaining the knowledge and experience to creatively solve problems and develop new ways of museum work is crucial. Museum colleagues, institutions, and professional associations hopefully will assist and encourage these efforts. In the final analysis, however, career advancement in the museum profession depends on each individual who wishes to pursue it. **M**

# Marketplace

**The Burdick Group**, established in 1970, applies the disciplines of industrial design, interior architecture, and graphic and interactive media design to "public experience projects," museums, exhibitions, and visitor centers for clients worldwide. One unique project, "The Garden of Samsung Electronics," made for Samsung's corporate headquarters, in Seoul, Korea, will introduce visitors to its electronics capabilities in a natural and indirect way. Five stylized garden areas, each one conveying different aspects of Samsung Electronics' capabilities, were developed. Embedded in the abstracted garden foliage, are over 150 flat screen LCD monitors, which produced four multi-screen programs. Each program relates metaphorically to each of the garden elements. A VHS video tape is available that describes the project and includes the video programs. **For additional information, please circle Reader Response number 33.**

**ThunderWave™** announces the immediate availability of TWIST (ThunderWave Interactive Streaming Technology) as a design breakthrough for museums



"The Garden of Samsung Electronics," Seoul, Korea.

and exhibit markets. This new interactive software enhances a visitor's experience by allowing curators to design personalized media experiences. "With a media-and entertainment-focused public that has less leisure time and more options on how to spend it, museums must respond by offering an experience that is accessible, exciting, and entertaining," says ThunderWave President Yechiam Halevy.

ThunderWave worked in conjunction with Getty Center staff to incorporate TWIST into the museum's intricate art access system. Using Getty-designed viewstations, visitors touch a screen to request a personalized multimedia presenta-

tion. Close-up photos, videos, text, and graphics provide multimedia links for display items. Visitors and museum personnel can study the material any way they wish, accessing visual information or descriptions or listening to and watching interviews with artists. TWIST is a networked, interactive server-based application and can be updated continually. It runs on PCs and the Windows operating system, streaming video from Sun Microsystems, Inc. video servers. ThunderWave Inc. is an interactive software developer specializing in network-based, end-to-end solutions and a corporate member of the American Association of Museums.

For additional information, please circle Reader response number 34.

**Vivid Group** is a Toronto-based company that has pioneered and patented the Video Gesture Control (VGC) technology, which enables a person's live video-captured image to "take part" in a video game. The company has made it possible for people to interact within a selection of virtual world destinations. Participants have the opportunity to select from a menu

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 R. \$750,000-\$2 million  
 S. More than \$2 million

3. Number of Employees (Check one)

- T. 0-5  
 U. 6-20  
 V. 21-50  
 W. 51-100  
 X. More than 100

4. Your Purchasing Role (Check one)

- Y. Final Decision  
 Z. Recommend  
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3. Number of Employees (Check one)

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 W. 51-100  
 X. More than 100

4. Your Purchasing Role (Check one)

- Y. Final Decision  
 Z. Recommend  
 Za. No Role

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6	16	26	36	46	56	66	76	86	96
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8	18	28	38	48	58	68	78	88	98
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## Cybermuse *continued from page 29*

tor sites. The guidelines for phase two of the program recognize that "each site . . . approach[e]s its training in a different way" and merely "encourage sites to incorporate new training that they have learned from one another."

Open Studio's organizers wanted to ensure that this wealth of arts-related information would be accessible to all members of the public—whether they owned a computer or not. Thus "we've created access sites throughout the nation," says Greene, "up to two in every state, where the public can come in and find arts and cultural information online for free." Access sites receive grants ranging from \$2,000 to \$4,000.

A \$4,000 grant enabled the Portland Art Museum in Louisville, Ky., a small institution located in an inner-city neighborhood, to expand its audience base. "We noticed that kids have access in school but their parents don't," says Executive Director Nathalie Andrews. The museum provides technology training for parents and families, and is now open in the evenings to accommodate the schedules of its adult visitors. And funds from Open Studio allowed the Cheekwood Museum of Art, Nashville, Tenn., to further develop its Web site, purchase equipment, and dedicate a computer for public use.

As this issue of *Museum News* goes to press, some of the first-year sites are waiting to hear if their proposals have been accepted for phase two. SAM, for example, plans to ask organizations that support the arts community to partner with an artist or educator. "We've learned that it helps to have someone go to class with you," says Oppenheimer. "And we really want to involve teachers." She also has discovered that the "each one, teach one" concept can work, if given enough time. Many of SAM's initial trainees are now willing and able to serve as mentors to a new group of trainees.

Andrews describes the Open Studio project as a "happy experiment" but stresses that becoming Web savvy is an ongoing process. "We're training ourselves and then we teach the public," she says. "We're only half a step ahead of them. But we're all learning together." ■

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lack of diversity among the staffs of many museums, even those in urban areas. (And I am not talking about guards and administrative assistants.) If museum directors and senior staff believe, as I do, that exhibitions can be catalysts for discussions about how to live in a multicultural society, they need to begin diversifying their own staff and boards. I would like to see more collaboration between museums and museum studies programs in the training of young professionals. It isn't sufficient for a director to call me and say, Gretchen, which minority students will graduate this year? Museum studies programs are dedicated to placing more minority professionals in the field and to teaching a broad curriculum that will both attract a diverse student body and prepare all students for work with diverse audiences. But we need the involvement and support of the field. M

## "The Real World"



**Devon Pyle-Vowles, Collections Manager of Antique Scientific Instruments, Works on Paper, and Rare Books, Adler Planetarium and Astronomy Museum, Chicago.**

*Graduated from George Washington University in 1994.*

I worked full-time for the Smithsonian Institution while I was in school, doing odd work for a project team (but not in collections management/registration, which is my area). Once I moved from Washington, D.C., to Chicago, right after graduation in fall 1994, I found part-time museum work easily, but it took me a year to find "the job" (full-time) that utilized my education from GWU. . . . The work was just what I expected, but the politics, management, and inter-museum problems were bizarre. I didn't have as much training as I would have liked in dealing with this

kind of real-world stuff. . . . I am really pleased with where my education has taken me. The only thing I think most of us feel we're lacking is more training on finding funding for everything.



**Richard Urban, Assistant Curator, Historical Society of Delaware, Wilmington.**

*Graduated from the University of Delaware, Newark, in 1997.*

I arranged for an internship prior to graduation. I began working in museums as an undergraduate, so I've known for a long time that this was what I wanted to do. I think it's a good combination of academic research and hands-on work for exhibits. There's always a concern about the salaries, as compared to the private sector, but I think it's a choice people make before entering the field. It's a trade-off. You can have the high-pressure 9-to-5 job or go to a job you love. M

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can Wing and outlined how they sought to use the decorative arts as a means of "Americanizing" the new immigrants who seemed to threaten their way of life. Today there is some concern about how museums wedded in subject matter to the Western European and American high-style material world of the 17th and 18th centuries will face the future in a nation that might have a Hispanic majority. Will the next century have enough people willing to pay to see our founders' furniture to keep the doors of such institutions open?

Not surprisingly, museums such as Winterthur and the Museum of Early Southern Decorative Arts are not waiting for the apocalypse but instead are changing quickly. Both museums have recently added temporary gallery space to enable them to move beyond the period-room format, heretofore the hallmark style of display in decorative arts museums. And Winterthur is plac-

ing much more emphasis on its gardens than it once did—all, one supposes, in an effort to identify and attract new audiences. Such an effort also undoubtedly explains the recent shift in emphasis by Colonial Williamsburg away from the so-called "Six Appeals of Williamsburg" (architecture, gardens and greens, furniture and furnishings, hand crafts, history and heritage, and preservation research) to the much more inclusive theme "Becoming Americans."

The end game for such matters was described quite succinctly by Bran Ferren, executive vice president, creative technology, research, and development, Walt Disney Imagineering, at the 1996 Smithsonian conference, "Museums for the New Millennium." Ferren said that "the meta issue is whether museums as we now know them will have a vital future, or will they eventually find themselves on the endangered species list." Natural history museums are going to have to do more than simply produce better exhibits and streamline their management and fund-raising machin-

ery if they are to maintain their place in our culture. The new millennium might well demand entirely new kinds of museums. That demand will give natural history museums the opportunity and the excuse to move away from the outdated attitudes about manifest destiny, eugenics, and Social Darwinism involved in their founding—attitudes that affect their present-day structure and encumber their plans for the future with formulaic presuppositions about what their subject content should be. As a means of breaking free of those attitudes, it might be a helpful exercise for natural history museum managers to contemplate their articulated dinosaur skeletons after the public clears the galleries in the evening (something, in fact, that all of us should do, regardless of the shape our own metaphorical dinosaurs may take). But in the meantime, and as a useful first step toward long-term survival, please do, as the '60s radicals suggested, "Free the People." M



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# AAM News

*The mission of this not-for-profit Association shall be to represent and address the needs of the museum community, enhancing the ability of museums to serve the public interest.*  
—AAM Constitution and By-Laws

## Highlights from the May 1998 AAM Board of Directors Meeting

The AAM Board of Directors met in Los Angeles on May 9, prior to the AAM annual meeting. The following is a summary of decisions made at the meeting.

- Approved implementing a requirement that all members of Standing Professional Committees (SPC) must be members of AAM, effective Jan. 1, 1999.
- Discussed in-depth a request to consider changing the status of the Affiliate Individual membership category of Independent Professionals. Asserting that AAM was founded by not-for-profit organizations as a not-for-profit to serve museums in the United States, the board affirmed the current status of this category of members.
- The Board Development Committee reported on new activities that the association has undertaken to strengthen the orientation of new board members and the ongoing development of all board members.
- Discussed how to describe the relationship between AAM and the Museum Digital Licensing Collective (MDLC). It was determined that stating AAM "sponsors" MDLC is appropriate.
- Endorsed the document: "National Humanities Alliance Basic Principles for Managing Intellectual Property in the Digital Environment."

SPOTLIGHT  
THE NEXT AAM BOARD  
MEETING WILL BE HELD  
IN WASHINGTON, D.C.,  
JULY 19-20, 1998.

## "American Strategy" Unveiled

This fall, AAM, the Institute of Museum and Library Services, and the Getty Information Institute plan to unveil American Strategy, a

new project that will link the nation's cultural collections via the Internet. The goal of the project is to provide a broader, global audience with deeper intellectual access to cultural heritage. At the heart of the effort is a coordinated, searchable electronic gateway that will be linked to the sites of more than 30 organizations and agencies, ranging from the National Gallery of Art to the National Economic Council.

American Strategy members have committed staff to the project, and over the next 12 months will help define infrastructure needs among agencies and organizations.

## Museums and Sustainable Communities

AAM is pleased to report on the success of the hemispheric conference "Museums and Sustainable Communities: Summit of the Museums of the Americas," held in San Jose, Costa Rica, April 15-18. Organized by AAM and convened by ICOM-Costa Rica with the cooperation of other ICOM committees, the conference was attended by 150 delegates

from 34 countries within the Western Hemisphere. Each delegate was involved in one of three break-out groups—conference topic, interest, and regional—to establish common issues surrounding the role of cultural institutions in the sustainability of their communities. Topics included management and protection of cultural property, eco-tourism, emergency preparedness, and the educational role of museums. A visionary group met on the last day of the conference to identify common priorities for the entire hemisphere. Finally, attendees issued a call to reconvene in the year 2000 to review progress on the agen-

da for action and to develop further collaboration and plans.

As a result of the conference, the Canadian Heritage Information Network (CHIN) has organized two virtual exhibits in collaboration with three countries, and organizations in Meso-America are working on an initiative to develop community museums.

The conference proceedings will be published by the Instituto Latinoamericano de Museología and will be available by late summer through the AAM bookstore. For more information, go to: [www.ilam.ac.cr](http://www.ilam.ac.cr) or [www.aam-us.org](http://www.aam-us.org), or contact the AAM Development Office, 202/289-1818; e-mail: [americas@aam-us.org](mailto:americas@aam-us.org).

## W. Richard West New AAM Chair

At the close of the 93rd AAM Annual Meeting in Los Angeles, May 10-14, W. Richard West became the new chair of AAM. He is the founding director of the National Museum of the American Indian, Washington, D.C., where he has served since 1990. Previously, he was a partner in the law firm of Gover, Stetson, Williams, and West, P.C., and a partner and associate attorney for Fried, Frank, Harris, Shriver, and Jacobson. He has also been a coordinator and treasurer of the Native American Council of Regents of the Institute of the American Indian Arts in Santa Fe, N.Mex.

West has served as vice chair of AAM's board of directors, and as a board-member-at-large since 1997. He will serve as board chair through the end of AAM's annual meeting in the year 2000. At the general session on May 13, West spoke about public support, audience diversity, the educational resources of museums, and the museum's place in the 21st century. An edited version of his speech appears on page 71.

## AAM BOARD OF DIRECTORS

The following reflects membership on the board as of May 1998.



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Vice Chair

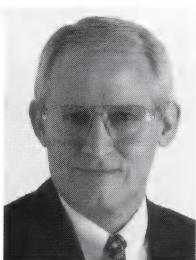


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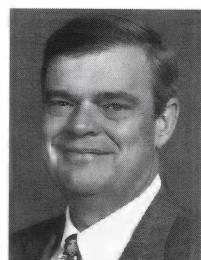
W. Richard West

Mimi Quintanilla

Robert P. Bergman



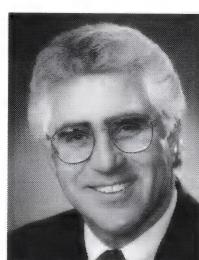
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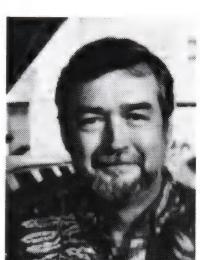
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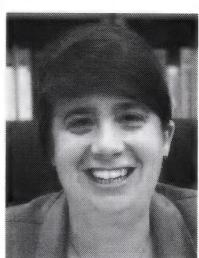
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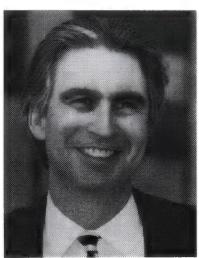
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Douglas R. Noble



Claudia Oakes



Ned Rifkin



Marsha Semmel

## **ICOM Conference in Australia**

From Oct. 10-16, 1998, museum professionals from around the world will gather at the International Council of Museums (ICOM) triennial conference in Melbourne, Australia. The theme, "Museums and Cultural Diversity—Ancient Cultures, New Worlds," will be addressed through a plenary day with keynote speakers, followed by three days of specialist committee meetings, an excursion day, and finally a meeting of the general assembly. An extensive program of cultural and social receptions, special events, and site visits will complement these proceedings. Only current 1998 AAM/ICOM members may attend; to renew or join, contact AAM/ICOM at the address below.

ICOM has also arranged pre- and post-conference tours to the following locations: Victoria, Tasmania, south Australia, western Australia, the Northern Territory, the Red Centre, Brisbane, Cairns, Canberra, and Sydney. For a complete description of these tours see the June issue of *Aviso*, or visit the ICOM triennial Web site: [www.mov.vic.gov.au/icom/icomhpge.html](http://www.mov.vic.gov.au/icom/icomhpge.html), or contact: AAM/ICOM, 1575 Eye St. N.W., Suite 400, Washington, DC 20005; 202/289-9115; e-mail: [international@aam-us.org](mailto:international@aam-us.org).

## **93rd Annual Meeting and MuseumExpo 98**

More than 5,000 museum professionals from around the United States and several other countries gathered in Los Angeles, May 10-14, for the 93rd AAM Annual Meeting. The theme, "Exploring Differences, Finding Connections," powered four days of program sessions, special events, and an information-packed MuseumExpo. A full report of the meeting's activities can be found in the June issue of *Aviso*.

Looking ahead to the 1999 AAM Annual Meeting in Cleveland, April 25-29, program proposals are sought that address the theme: "Reinventing the Museum: Relevance and Renewal." Those interested in having their program proposal sponsored by an AAM Standing Professional Committee (SPC) must submit the proposal to the appropriate SPC by July 15; proposals are due to the AAM Meetings Department by Sept. 1.

AAM will offer a research forum at the '99 meeting to provide an opportunity for muse-

um professionals to present research and findings. The forum will include sessions on arts and humanities, sciences and technology, and institutional/museum studies. Submissions are due by Sept. 1. For proposal forms or further information, please call the AAM Meetings Department at 202/289-9113.

AAM/ICOM, the U.S. national committee of the International Council of Museums, asks those who are interested in organizing or serving on a panel at the 1999 AAM Annual Meeting to send proposal sessions and/or ideas to Alison Nordstrom via fax at 904/254-4487; e-mail: [NORDSTA@DBCC.CC.FL.US](mailto:NORDSTA@DBCC.CC.FL.US).

## **Standard Facility Report Revised**

The *Revised Standard Facility Report*, used by museums to communicate with lenders, borrowers, and insurers, has undergone a five-year review and revision by the AAM Registrars Committee and numerous readers. Newly designed and up-to-date, the report can be used to document a museum's physical specifications and staff practices in a format that is recognized throughout the museum profession. The revised *Report* can:

- Provide an easy-to-use inventory of all fire suppression equipment, climate control systems, security measures and practices, insurance coverage, and names of individuals to contact in an emergency;
- Help expedite processing of claims resulting from disaster;
- Demonstrate preparation for traumatic events;
- Facilitate communication with potential lenders of objects or exhibitions;
- Standardize the format of a museum's information;
- Serve as a checklist for facility review and assessment.

The *Report* includes improved sections on security and fire suppression and a glossary and seismic map. To expedite information updating and exchange, a diskette containing the report's forms in Microsoft Word 6.0, WordPerfect 5.1, and ASCII Text is included.

Published by AAM, the *Revised Standard Facility Report* was made possible by the generous support of Fine Arts Risk Management, Inc. (a Member of the Near North National Group), with additional support from Travelers Property Casualty Corporation. Thanks to their support, AAM's 3,000 institutional

members will receive a complimentary copy of the forms diskette this summer. The complete report and disk is available from the AAM Bookstore: \$13 members; \$18 non-members. To order, call 202/289-9127, or shop on-line at [www.aam-us.org](http://www.aam-us.org).

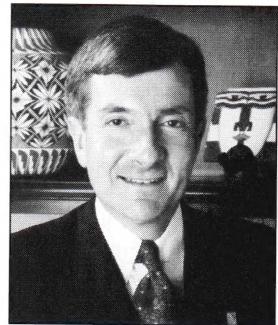
## **Accreditation Commission Awards Six First-time and 38 Subsequent Accreditations**

The AAM Accreditation Commission continues to manage a very full agenda and anticipates that this trend will continue. The commission convened in Washington, D.C., from March 24-26, for one of its three annual meetings, and reviewed 84 agenda items, and the self-study materials and Visiting Committee reports for 71 institutions pursuing initial and subsequent accreditation.

The commission awarded first-time accreditation to six institutions: the Boca Raton Museum of Art, Boca Raton, Fla.; Florida Gulf Coast Art Center, Belleair; Houston Museum of Natural Science; Marie Selby Botanical Gardens, Sarasota, Fla.; Monte L. Bean Life Science Museum at Brigham Young University, Provo, Utah; and the Oklahoma City Zoological Park. Five new applicants were granted interim approval, enabling them to move ahead in the accreditation process and undergo an on-site visit. Subsequent accreditation was awarded to 38 museums.

Several institutions were granted subsequent accreditation pending receipt of a board-approved institutional code of ethics. The decisions for 11 others were tabled to allow the museums to address certain issues. Three museums were denied subsequent accreditation. The commission also reviewed progress reports from previous tabling instances and discussed issues related to program policy issues and standards articulation.

In the last 18 months, 161 on-site visits have occurred; 53 more are confirmed and 34 are pending for the remainder of 1998. During the next 12 months, 114 institutional self-studies are due for submission to the Accreditation Office, generating a like number of on-site visits and commission reviews. Since January 1998 the Accreditation Office has also welcomed eight new applicant museums as participants in the program. **M**



## CHALLENGES OF RELEVANCE

**A**s I contemplate, from my new position as chair of the American Association of Museums, the future of this nation's museum community, I would like to summarize, hopefully with some precision and conciseness and certainly with genuine humility, how I see some of the challenges we face and should address.

I begin with a reality shock that I believe the museum community must confront in the new millennium. It is described with acuity by Stephen E. Weil in an essay entitled "Cream-puffs and Hardball: Are You Really Worth What You Cost or Just Merely Worthwhile?" from his recent volume, *A Cabinet of Curiosities: Inquiries into Museums*:

"The questions that each museum may have to answer are just these hardball ones: Are you really worth what you cost or just merely worthwhile? Could somebody else do as much or more than you do for less? Are you truly able to accomplish anything that makes a difference, or are you simply an old habit, or possibly even a kind of indulgence? Beyond doubt, the great majority of museums will be able to develop positive and solidly convincing responses to these indisputably difficult questions. It is by no means too soon, however, for a museum's governing authority and senior staff to begin to consider just how that might best be done."

I suggest two approaches that will enhance the capacity of museums of the next century to demonstrate their continuing relevance. I will illustrate my first point with a brief story. When I was a young Oklahoma teenager, my father took my brother and me to New York to visit the very collections over which I now preside. I remember thinking, as we were shown drawer after drawer of exquisite

Cheyenne cultural material—pipes, pipe bags, clothing, ceremonial regalia, shields—that I was looking at a significant part of the history of the Cheyenne people. I asked my father whether the Cheyenne in Oklahoma knew what was there and would ever be able to learn from what was there.

Museums in this country sit on vast stores of cultural and educational capital that should be shared with broader publics on a far more systematic and consistent basis. I am no Pollyanna, and I appreciate that museums cannot solve the problems of the nation's public education system. Nevertheless, I firmly believe that in the 21st century museums will become more vital components of America's educational infrastructure than they have been in the past.

My second point addresses an even more central aspect of the fundamental nature of museums—namely, the degree to which a museum includes, engages, and reflects the community it purports to interpret and represent. I recall Carol Duncan's trenchant observation in her essay entitled "Museums and Citizenship":

"Museums and museum practices can become objects of fierce struggle and impassioned debate. What we see and do not see in our most prestigious . . . museums—and on what terms and whose authority we do or don't see it—involves the much larger questions of who constitutes the community and who shall exercise the power to define its identity."

Walt Disney told us "it's a small world after all," but, in reality, it is a great big world, full of cultural and historical complexity, diversity, and contention. Elaine Gurian crystallized this point in a paper entitled "It Is Not

### a Small World After All":

"So that is where we are now. Living in a complicated world where there are widely divergent world views, coupled with an understandable unease about cultural relativism. Yet I am excited and not dismayed by this. I still believe, perhaps naively, that people of good will, patience and respect for the humanity of others will find accommodations, expediencies and approximations that will work. They will be different for each purpose, but they will move us forward. If we wish peace[,] we will have it. But there is no blueprint, no mold and no absolutes, no definitional certainties for what museums should do next."

I believe, as probably the most fundamental tenet of my own philosophical and museological outlook, that museums should shy from none of this complexity and ambiguity. Indeed, our institutions become much stronger by embracing it. The day of the museum as a temple, where truth is monolithic and its definers carefully and only internally anointed, is rapidly becoming a part of our history. Museums are at their strongest, most effective, and most exciting when they are inclusive and encourage collaboration and participation from their communities.

I wish that I could express adequately my immense feelings of enthusiasm and promise as I begin to serve the community whose work I respect so deeply. But, for once in my life, I am not sure I can find the words. So I will end with a prayer given to me by one of my own people when she learned that I was to become the chair of AAM: "Maheo, the great mystery—he will walk beside you and your work and touch all the good that you attempt." I believe that my friend's prayer was meant not just for me but for all of us. ■

# Coda

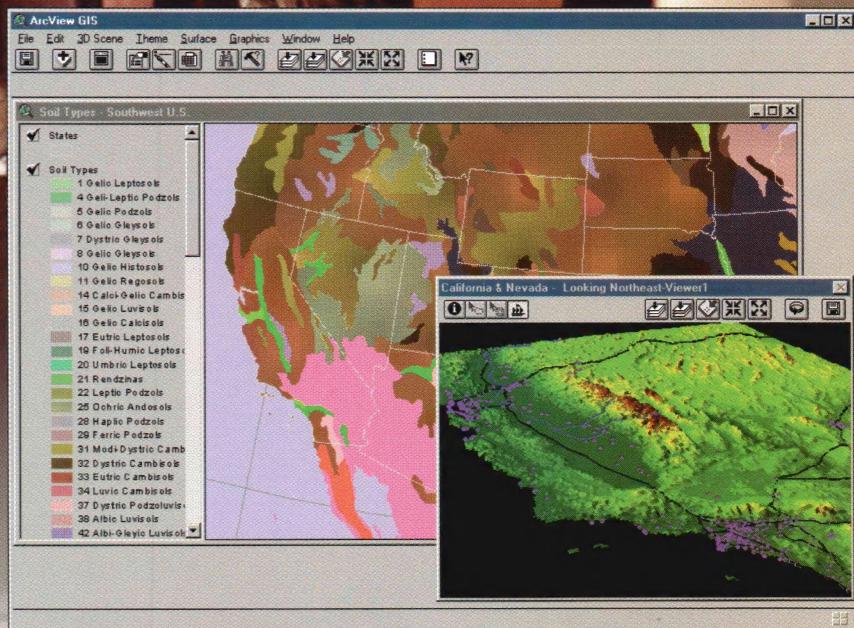


Wayne Levin, *Floating*, 1983. From "Through a Liquid Mirror: Photographs by Wayne Levin," on display at The Contemporary Art Museum at First Hawaiian Center, Honolulu, through July 1, 1998.

We come from the ocean, they tell us. May, some day, return. Live, like cetaceans, between two worlds. Are "merely highly advanced fishes," ichthyologist/paleontologist John A. Long argues in *The Rise of Fishes*. Not surprisingly, the artist is affected, transformed, by his time in the medium in which he works. Though moved by reef animals, the dazzling array of the colors and strategies of the miniature, it's the larger marine creatures which come to him to seem the gods or spirits of their realm. Feeling this as he yet again swims, paddles, or submerges in search of them, waits from them in the broiling sun. This fusion of close observation of the physical world, a passionate specificity, and the heart moved to wonder. Each time passing through the liquid mirror, which so conceals what lies below, the artist quite clear he's delivering himself into the power of something greater than the self, that only by its grace can he (hope to) return.—*Thomas Farber*

From *Through a Liquid Mirror*, by Wayne Levin and Thomas Farber, Editions Limited, Honolulu, 1997. Introduction copyright © 1997 Thomas Farber.

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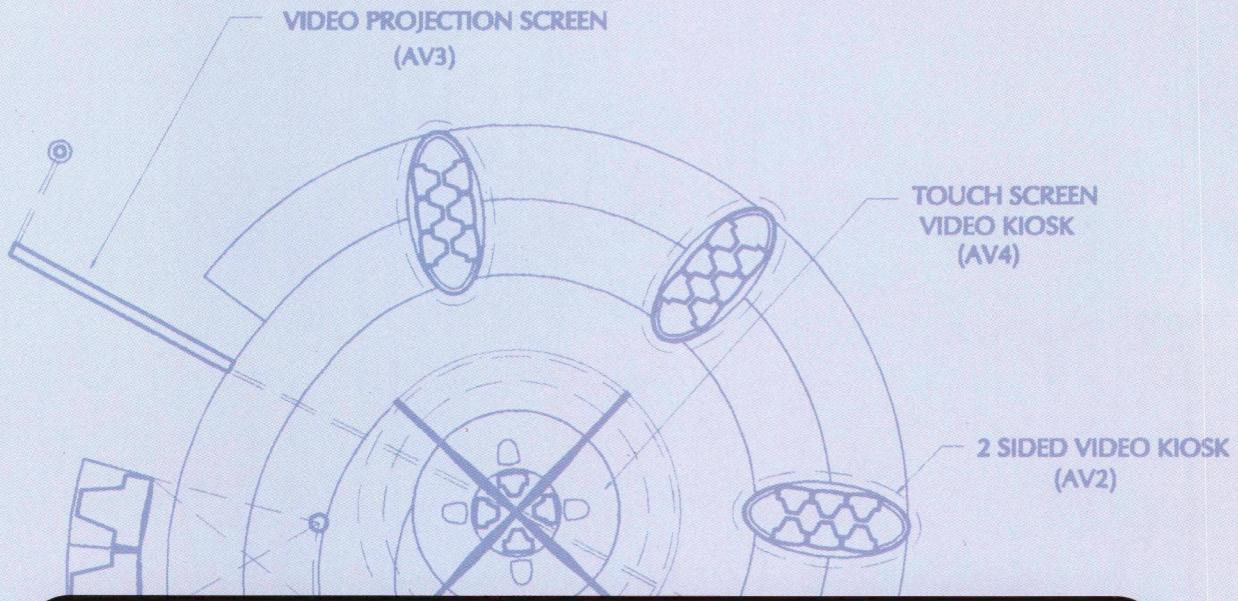
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